MARVEL

Issue 182 25th December 1991 UK £2.25 US$4.50 CAN$5.50

MORE PAGES!
FREE POSTER!

DOCTOR WHO MAGAZINE™

LOOKING FORWARD TO 1992

What next for the world's most popular time traveller?

Behind the Scenes

with director Darrol Blake on *The Stones of Blood*

Restaurant

THE NEW ADVENTURES CONTINUE!

Bonus Role Playing Module and Game Review

~~In 1975 terrorists attempted to bomb several government installations without success and their activities were dealt with by brave members of the security services.~~

In 1975, the United Nations Intelligence Task Force began its long-running cover up of alien invasions, terrorist masterminds and cosmos-spanning kidnaps.

Now, at last, the truth can be told.

£2.25 US $4.50 CAN $5.50

MARVEL

DOCTOR WHO MAGAZINE

WINTER SPECIAL

UNITED NATIONS INTELLIGENCE TASK FORCE

UNIT

EXPOSED

The secret organisation that defends our planet

A complete UNIT Fact File

All-new material!

Contributors include
Jon Pertwee
Nicholas Courtney
Colin Baker
Richard Franklin
John Levene
Katy Manning
and writers
Derrick Sherwin
Ben Aaronovitch

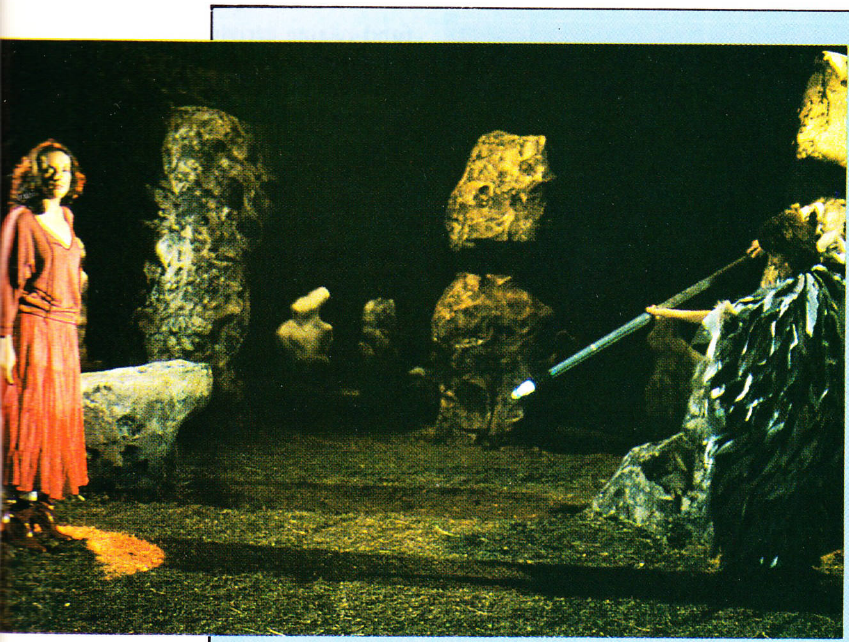
FREE POSTER INSIDE!

UNIT

EXPOSED

MARVEL COMICS

▸AT THE CUTTING EDGE.



"Are you sure yon Doctor's quite right in the head?" "With the Doctor you can never be too sure. He likes to enjoy himself, that's all . . ."

Jamie and Ben, The Underwater Menace

The last few weeks have shown us you can never be too sure just what's going to happen in the worlds of *Doctor Who*. On a mundane level, we are unable to bring you the second instalment of our comic strip, *Evening's Empire*. Between all its creative forces, there is the intention to make it one of the best ***Doctor Who Magazine*** strips in its twelve year history. Unfortunately, the dreaded Deadline Doom has caught up with us – hence our reluctant decision to again reprint a strip. However, since many of you may not have seen the much-praised *Spider God*, I hope its inclusion will be welcomed!

Better news appears to be developing for all fans of the TV series, with rumours of repeats gaining ground and – pause for dramatic drumroll – an announcement on the series' future! We live in hope . . .

GALLIFREY GUARDIAN
More news on the latest video releases, Who's America, reports from Australasia and our annual Press Review 5
INTO 1992
Looking forward to next year, plus our Reader's Survey form and Tim Quinn and Dicky Howett's own individual thoughts about the fate of the world's most popular SFTV series! 10
PIN UP: K9 14
TEXT STORY: *HELIOTROPE BOUQUET: 2*
A group of humans, some with more secrets than others, are caught up in a battle between Daleks and Cybermen in deep space! Story by Dan Abnett and illustrated by Lee Sullivan 15
TIMELORD: CURSE OF THE CYCLOPS
An exclusive role-playing module featuring the First Doctor, illustrated by Colin Howard 18
DIRECTING *WHO*: DARROL BLAKE
The man behind the one hundredth story, The Stones of Blood, *speaks out* 26
COMIC STRIP: *SPIDER GOD*
On a far-flung planet, an expiditionary force and the Doctor find the indigenous life is not what it seems. Classic fiction from Steve Moore and Dave Gibbons, first printed in **DWM** *Issue 52*. 31
ACTING WHO: *CLINTON GREYN*
On the perils of being a Sontaran in Seville 39
***YOU* ON WHO** 40
COLLECTOR'S CORNER 42
THOSE *RADIO TIMES*
Concluding our features on the BBC magazine's coverage of the series 45
OFF THE SHELF 48
COMIC STRIP: *THE DALEKS: 3*
Devastated by a meteor storm from space that activated the Daleks' nuclear arsenals, Skaro is in ruins. Two survivors, Yarvelling and Zolfian, start to explore – and discover a Dalek travelling machine! The classic Sixties strip reprinted in its original format, by Terry Nation and Richard Jennings 51

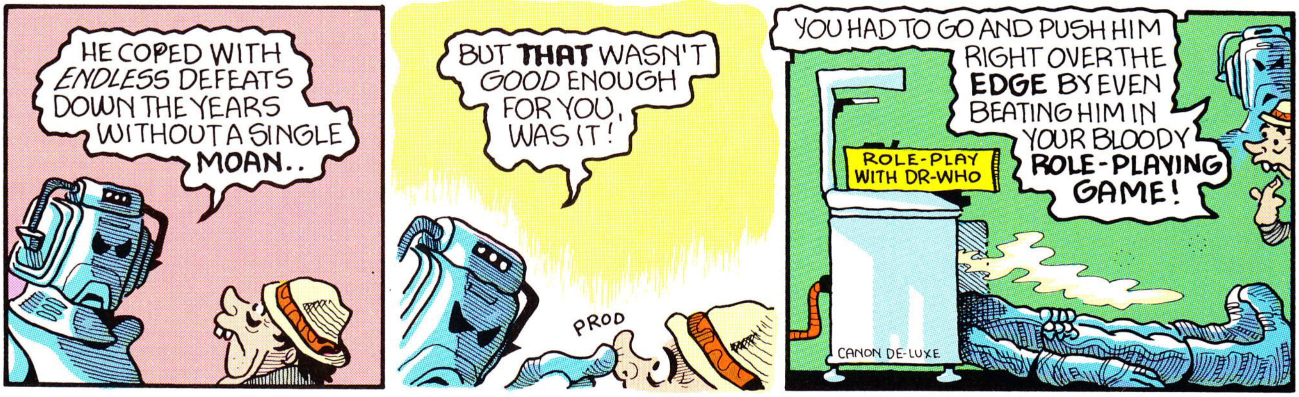
FREE POSTER
Dalek – Cyber War by Lee Sullivan

Senior Editor: **John Freeman**
Ship Commander: **Gary Russell**
Copy Control: **Sophie Heath**
Design: **Peri Godbold**
Whip Cracker: **Louise Cassell**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Editorial Director: **Paul Neary**
Managing Director: **Vincent Conran**
Excelsior: **Stan Lee**

Feature writers in this issue: John Freeman, Mark Duncan, Andrew Beech, Mark Gasper, Dallas Jones, Gary Russell, Ian Marsh, Marcus Hearn, Stephen O'Brien, David Howe, Brian Robb and James Wallis.

Thanks this issue to: Vicky Thomas, Biteback, Adrian Rigelsford, Ian Marsh and Peter Darvill-Evans, Darrol Blake, Clinton Greyn and the Radio Times.

Doctor Who? by Tim Quinn and Dicky Howett

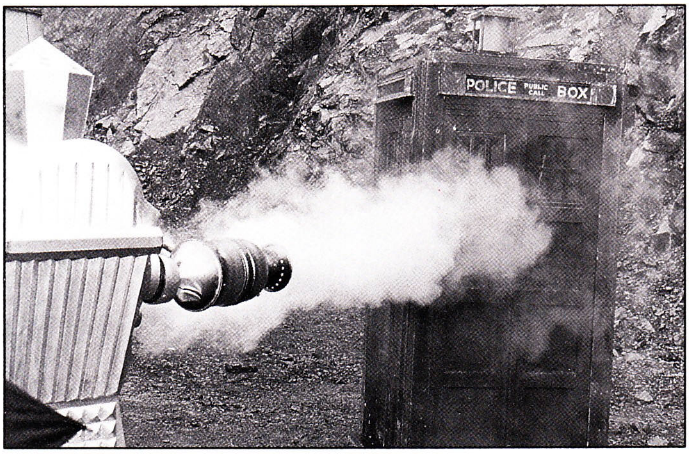

HE COPED WITH ENDLESS DEFEATS DOWN THE YEARS WITHOUT A SINGLE MOAN..
BUT THAT WASN'T GOOD ENOUGH FOR YOU, WAS IT!
PROD
YOU HAD TO GO AND PUSH HIM RIGHT OVER THE EDGE BY EVEN BEATING HIM IN YOUR BLOODY ROLE-PLAYING GAME!
ROLE-PLAY WITH DR-WHO
CANON DE-LUXE

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

DOCTOR WHO™ is published by Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. All *Doctor Who* material is copyright © 1991 BBC. *The Daleks* strip © 1991 The Daily Express. All other material is copyright © 1991 Marvel Comics Ltd., unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Jane Smale, Tel. 071-497 2121. Printed in U.K. and distributed by Comag. "So, exactly what does it eat?" asked the Wirrn in its chirruping voice, resting an antenna casually on the ravenous Ogri . . ISSN 0957-9818

Gallifrey Guardian

BBC MOVE TO PACIFY ANGRY FANS...



The Krotons: one story scheduled for possible repeat? Photo © BBC

REPEATS ON BBC2?

As Doctor Who Magazine went to press in late November, we learnt that BBC programme planning had requisitioned several *Doctor Who* stories for viewing from its archives. It appears they are being considered for screening very early in 1992, as part of a repeat season on BBC2. The run could start in January, and would consist of one story per Doctor over all seven incarnations so far. The BBC Press Office confirmed that a repeat series was under consideration but stressed that it was still "only a possibitilty." The Head of BBC2, Alan Yentob, has already also acknowledged the possibility of repeats in correspondence with both DWM and the series' many fans.

Although **DWM** was unable to confirm any times as we went to press, times originally included a four day a week run at 6.00pm - similar to the sort of "stripping" used in Australia and America. However this now appears to have been dropped in favour of blocks of programming on one day of the week. The run may be split to avoid transmission during the summer months.

Channel Four are also said to be planning a series of science fiction repeats for early 1992, including *The Prisoner*, and *The Avengers*. Rumours have circulated before about *Doctor Who* repeats, but as stated last issue these seem to have more substance, with discussions taking place at the higehst levels on which stories will be slected. *Planet of Giants* was considered for screening earlier this year in the Lime Grove slot allocated for *This is Your Life* and *Dixon of Dock Green*, but was dropped because the episodes were too short.

According to **DWM** sources, BBC2 controller Alan Yentob seemed (perhaps understandably) more worried about fans blockading his switchboard with requests than the actual shows that were to be transmitted!

More details next issue!

NEW *WHO*: DECISION AT LAST?

With the BBC currently in the throws of weathering three thousand plus redundancies, any new programme production decisions seem to have been put back but one of the leading bids for independent production is now said to have at least four US networks interested in the new series under consideration, including the Fox Channel which shows *Star Trek: The Next Generation.*

The BBC reaffirmed their commitment to *Doctor Who* at a recent meeting between the Corporation and independent producers bidding for many new series on its two channels, describing it as one of its "warhorses" in the battle for ratings and overseas sales. At the same meeting, they announced their intention to drop in-house production of many shows in favour of providing the 51% equity finance needed to fund the making of more "high gloss programming". The recent *Ashenden* World War One drama series is an example of this. Shows such as *Trainer, Only Fools and Horses, Miss Marple, The Specials* and *Waiting for God* are all said to face cancellation; the revived *Dixon of Dock Green* may also not be renewed. In additional moves to raise funds for more new drama, such as ninety minute films, daytime TV is to be packed with Hollywood movies rather than live material. It seems very likely that the popular drama *Casualty* (at one time script edited by *Doctor Who*'s Andrew Cartmel) may become a twice weekly soap, although plans are still tentative. The series has a permanent set in Bristol but there have been fears in the press that such a change, meaning a new time slot and increased production, calling for about one hundred and four episodes a year, might mean the show would lose its hard-won appeal.

It's encouraging to see that *Doctor Who* is still part of the BBC agenda and with rising interest in fantasy TV (a fact favourably remarked on in the *Radio Times*' preview of new childrens drama such as *Dark Season*) there does seem to be a more positive future for the world's longest running SFTV series. But a definite announcement still seems a long way off.

The Save *Doctor Who* Campaign have published a detailed competition in connection with their fund-raising activities for their planned legal battle with the BBC. For further details, write to 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE enclosing a stamped, addressed envelope.

Into 1992, Page 10.

SCIENCE FICTION SPRING TURNS BLEAK: BUT MORE EXTENDED TAPES ON THE WAY?

The BBC have re-arranged their video release schedule for 1992, in response to criticism from the general public concerning the rising costs of collecting the series. *Doctor Who* and *Blake's 7* releases will now be spread over a longer period of time, with two Specials - the *Pertwee Years* and a Tom Baker-related release, which may be *Shada* - hopefully on course for July 1992. Peter Davison's *Earthshock* is now tentatively placed in the advance schedule for September along with Tom Baker's *Planet of Evil* (our archive feature next issue). November may then see release of *K9 & Company* and an extended *Delta and the Bannermen* release. The additional material is thought to be largely out takes, some of which were shown on *Noel Edmonds' Breakfast Show* in 1988.

DWM must stress that these releases are by no means definite and are as usual subject to the rigorous clearance proceedure which can halt best laid plans! An extended version of the controversial *The Happiness Patrol* is also said to be under consideration for video release next year, in addition to a full colour copy of *The Sea Devils*, taken from the held Beta SP dub - a format used by cable stations for transmision of programmes and news gathering via cam-corders. In Australia, ABC Televsion has shown *The Sea Devils* at least twice and according to a reliable source in the ABC they may still have a full colour 625 conversion copy of the story, contrary to previous reports and intend one more showing of the story, probably in 1993.

BBC SFTV VIDEO: 1992 PROVISIONAL SCHEDULE

* Denotes a possible release. All *Blake's 7* material has been fully cleared up until the end of Season Four.

January
Doctor Who: Robot, The Caves of Androzani
February
Blake's 7: Volcano/Dawn of the Gods, The Harvest of Kairos/City of the Edge of the World
March
Doctor Who: Logopolis, Castrovalva
Red Dwarf: Season Two (Two releases, three episodes per tape)
April
Blake's 7 Children of Auron/Rumours of Death, Sarcophagus/Ultraworld
May
Doctor Who: The Aztecs, The Claws of Axos
June
Blake's 7: Moloch/Death-Watch, Terminal/Rescue
July
*Doctor Who: The Pertwee Years**,
Unspecified Tom Baker - either *The Tom Baker Years* or *Shada*
August
Blake's 7: Power/Traitor, Stardrive/Animals
September
Doctor Who: Earthshock, Planet of Evil**
October
Blake's 7: Headhunter/Assassin, Games/Sand
November
Doctor Who: Delta and the Bannermen, K9 & Company*
December
Blake's 7: Gold/Orbit, Warlord/Blake

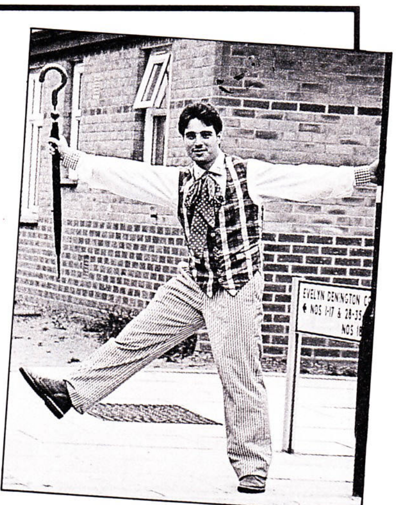
Also under consideration: Terry Nation's *The Survivors*, plus Robert Holmes' *The Nightmare Man.*

Robot and Caves of Androzani Video Competition Next Issue!

MERCHANDISE AND MOMI NEWS

Revelation by Paul Cornell, the final New Adventure from **Virgin** in the Timewyrm quartet, went on sale at the beginning of the month; the *Cat's Cradle* trilogy is still on schedule for a February start with Marc Platt's stunning *Time's Crucible.* Also on the books front, *The Golden Age of Children's Television* by Geoff Tibballs and Johnny Morris went on sale from **Titan Books** last month; it includes *Doctor Who* as part of its nostalgia trip alongside *Muffin the Mule, Thunderbirds*

READ ALL ABOUT IT!
PRESS REVIEW 1991



Local papers still feature *Doctor Who* strongly, especially when a fan spends over £800 at Bonhams auction. Shaun Levy got himslef in the *Newsdesk* paper after his successful bid to possess Colin Baker's costume. "I was a bit shocked when it dawned on me how much it had cost," said shawn at the time, "But it's worth it - it's a piece of history and no-one else has got one." Photo © Tony Gay.

Remarkably, for a televsion series that has been off-air in Britain for over two years, the national and local press in Britain have catered well for *Doctor Who* scrapbook buffs in 1991. Coverage opened in early January with the Missing Episodes story of the year from the *Daily Mirror* which claimed (inaccurately) that even more had been lost!

After the February lull, March 27th brought the series back into the public imagination with a bang as virtually every tabloid carried a photo feature on the May 11th Bonhams Auction. As well as citing BBC Drama Publicity Officer Alan Ayres' "independent production" quote, all inevitably loved the Daleks-for-sale headlines: "Who Wants to Buy a Dalek (*The Daily Star*), "TV Daleks Hammered (*The Daily Mirror*) and "Danger...Daleks Crossing! (*The Daily Record*), amongst others.

Unsurprisingly, since BBC Video TV advertising began on April 17th, the Screens magazine of the same month offered its readers the opportunity to win ten copies of *Planet of the Spiders* and *City of Death* by providing a crazy caption for a Toba and Rago publicity still from *The Dominators.*

"I Was Exterminated" heralded Jon Pertwee's condemnation of Seventies BBC in early May with a detailed, half-page investigation by George Leary in *Today.* All the papers noted 'His Elegance' was considering making a comeback - if the price was right!

A couple of days later a plea for some "...decent repeats of Vintage *Who,*" appeared in the *Sunday Mail*'s TV Talkback section. This paper, alongside *The Mail on Sunday,* covered the Bonhams Auction aftermath.

June had everything: novelty and controversy. The Dalekmobile which featured on the Septmeber 24th 1987 edition of *Blue Peter* re-surfaced in the Daily Express - and rescued at the end of the month by AA Patrolman Eric Seal having cracked its distributor cap! - and a farrago of female Doctor fuss after a fanzine poll (see **Issue 175**) claimed the concept was "...the tonic needed to revive the axed show."

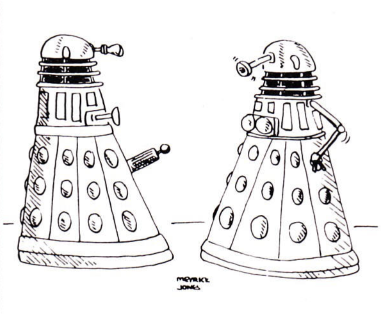
The Hartnell/Troughton years stayed in the Top Ten Sell-Thru positions throughout June and into July when interest in the **Museum of the Moving Image's** *Behind The Sofa* Exhibition took off. The *Sunday Mail* Magazine mini-feature pictured cautious kids examining a Dalek model and included a free entry voucher. Only the *Daily Record* noted the programme's 1992 future in August and publicised the second Bonhams Auction by picturing the scratch built K-9. Subsequently purchased by the *Daily Star* offices, he was offered as a prize in - what else?! - a *Doctor Who* Competition!

Many papers quickly picked up on the screening of the *Pilot Episode* as 'one of the highlights' of the *Lime Grove* celebrations on BBC, with excellent photo summaries in *TV Times* and *TV Quick.*

August concluded with an interview with "former *Doctor Who* mummerette Mary Tamm" (accompaned by a slinky, glam photo, of course) concerning her recent departure from Russia having visited Estonian relatives (see **Issue 178**) just days before the Gorbachev coup.

The Three Doctors/The Masque of Mandragora soared into the Top Ten Sell-Thru places in early September whilst the 22nd saw **DWM** contributor David Howe in the 'Collectors Handbook' section of the *News of the World's Sunday Magazine*: pictured surrounded by memorabilia and a lurking Silurian, he was quoted: "I know it's just a load of paper and plastic - but one day I'm hoping to set up a museum so other fans can see my collection."

Early October revealed *Who*-based quiz queries in the *Evening Times*' Telly Addicts section and some (very) small items on the proposed £30 million law suit by the 'Consortium of *Doctor Who* Fans'.



"Is that a multiphase destructor or are you just pleased to see me?"

Private Eye still found time to poke fun at the Daleks in 1991...

"The Actress, The Arms Dealer & The Israeli Spy" Riddle hyperboled *The Sun*'s 23rd October front page, launching ex-companion Janet (Tegan Jovanka) Fielding into the limelight. A personal background by Paul Harris appeared in the *Daily Mail,* accompanied by a glam photo from the February 1981 edition of *Titbits* magazine. The following day cartoonist Tom Johnson depicted a Dalek entering a Mirror Group reception causing an employee to shout: "Mr Maxwell...Did You Issue A Writ To The *Doctor Who* Girl?"

And there was a mild ripple regarding the appearance of an Ice Warrior for the BBC2 series *Colour TV* on November 7th as it illustrated green - how most loyal fans must feel about the programme's delayed production. Now, November beckons, so December delights will feature in the next regular 'Press Round-Up' column.

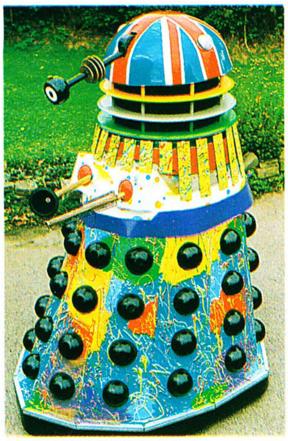
Suffice to say, interest in *Doctor Who* was considerably higher this year than in 1990; averaging four inserts per month with August being the most abundant of all!

Let us hope a renewed series will bring better headlines in 1992...

Mark Duncan

ODDMENTS

DWM Reader Joanna Chivers sent us this picture of a pumpkin design she created with a Halloween theme - Doctor Who is still out to scare, despite being off the air!



How about this for a collector's item, the world's only PsychaDalek and the property of reader Anthony Boswell. Built using ammended plans from the Radio Times Tenth Anniversary Special, it certainly scared DWM staffers when we opened the envelope! The Dalek stands 5' 7" tall from skirt to eye stalk and has been seen by Doctors Pertwee, McCoy and Colin Baker and met with their approval. "Just think," says Anthony, "The Daleks were devised in the Sixties. Why should they be uniformly coloured? Surely this is the natural progression of the Daleks of '67"...

◀ and *Michael Bentine's Potty Time.*

Although no calendar has been released for 1992, **DWM** contributor David Howe has agreed a licence to produce one for 1993, adding to a growing number of *Doctor Who*-related projects for both him and his fellow *Frame* fanzine editors, Stephen James Walker and Mark Stammers. Also in the pipeline from **LPI** are a new series of T-Shirts - at least ten designs have been agreed - and the **Amarang** company will be producing a series of models based on the TV series' many characters. These will be released on a far more mass produced basis than the detailed Sevans model kits.

Finally, with **MOMI** continuing its very successful *Doctor Who* exhibition into 1992 - perhaps as late as April - the designers are swopping monsters between the London exhibit and the Longleat show, and perhaps adding more items. Many of the photograhs on display are to be re-furbished and some new ones added, selected by DWM staff - more news as we make it! Admission prices to MOMI rise on 1st January 1992 to Adult £5.50, Child (5-16 years) £4.00, Student £4.70, OAP/Disabled/Unemployed £4.00. The price of a family ticket (for two adults and up to four children) remains unchanged at £16.00. Admission details: 071 401 2636 (24 hour recorded information).

WHO'S AMERICA

by Mark Gasper of the Whossier Network

US fans are busy keeping the Doctor alive in their own special ways. Florida's **Guardians of Gallifrey** are in the midst of videotaping an original *Doctor Who* story, with over a dozen club members taking various rôles in the production. The club say they had fun in auditioning people for parts, and they plan to release a blooper tape of these auditions after the project has been completed. Club fundraisers are organised to pay for the cost of the non-profit making pro-duction. If you're interested in seeing the results of their efforts (remember this will be on NSTC format tapes, not compatible with PAL video recorders used in the UK), write to PO Box 593702, Orlando, Florida 32859-3702.

With more PBS stations dropping *Doctor Who*, it's becoming increasingly difficult for fans to find the Doctor on TV. The cancellations can be largely attributed to a drop-off in donations to PBS stations for programme buying, because of the worldwide recession, and secondly the absence of new episodes. Many stations, particularly those in larger cities such as Chicago have been airing the series for a dozen years or more, and there's nothing new to spice the old re-runs. Another consideration is the prolific video-taping of episodes, which means fans no longer watch transmitted episodes they already own - and with fewer fans tuning in to watch re-runs, the fewer people donating money to see them.

However, fans are trying to do whatever they can to keep the Doctor on the air, with suggestions that PBS stations run one episode a week rather than per day, spreading the cost of screening the material. However while one episode a week may be fine in Britain most American don't have a long attention span and this idea could lose the all-important casual viewers it needs to maintain its ratings. Perhaps better news is that with the continuing delays in the launch of the Sci-Fi Channel, BBC Lionheart may continue to sell the series to PBS stations but with *Doctor Who* being taken off the air and no SF Channel as yet, these are tough times indeed Stateside.

DOWN UNDER...

from Dallas Jones, Down Under

Doctor Who returned to Australian television screens on Tuesday November 5th in its previous 5.30pm time slot four nights a week. The screening commenced with the completion of Season Seventeen (*Nightmare of Eden* and *The Horns of Nimon*) and then continued into Season Eighteen, the run ending on January 3rd with the screening of *Logopolis* Part Four.

This is the first time since its original screening that Tom Baker's last season has been screened in its episodic format in Australia. A few years ago it was screened on Saturdays but in movie length format. Due to the current state of Australian TV, the ABC screens the test cricket series for its regional viewers, while a commercial network screens it for city viewers. This means a few episodes, including most of *The Keeper of Traken*, will be screened at 6pm, in place of *Rocky and Bullwinkle*, after the cricket has finished for regional viewers. Although the screening of the show will run through the Christmas period there will not be a screening on Christmas Day.

Prolific music composer Dudley Simpson has turned down the chance to conduct the orchestra for the Nureyev tour of Australia (see last issue) and will now be attending the Australian National *Doctor Who* convention after all, to be held on the weekend of the twenty-eighth anniversary.

Hodder and Stoughton, the distributor of the *Doctor Who* books published by Virgin/W.H. Allen, recently delayed the release of any new books but Timewyrm: *Exodus* and *The Pescatons. Timewyrm: Genesys* and *Battlefield* are now on sale. The planned video release via Hoyts Polygram of *The Troughton Years* in early December was cancelled and there are no plans as yet to release any more *Doctor Who* before April 1992.

The details of the 1992 Australian National *Doctor Who* Convention, entitled *Q Who - Doctor Who: The Next Generation* have been announced. To be held in Sydney on July 13th-14th, the venue is the Auburn Ambassador Hotel and the title reflects the diverse range of SFTV the event will cover, in addition to *Doctor Who.*

The guests currently lined up, commitments permitting, include: Sandra Reid (aka Alexandra Tynan and costume designer during the late Hartnell and early Troughton years); Sue Willis (who worked on *Galaxy 4* and *The Invasion*); and the irrepressible Katy Manning, who of course played Jo Grant during Jon Pertwee's time as the Doctor. Katy has changed the thrust of her career of late, working in the lucrative voice-over market rather than acting. She can be heard on a radio advertisment for OTC.

The initial cost to attend the convention has been set at $30; for further informaton write to PO Box 223, Wentworth Building, Sydney University NSW 2006 Australia, enclosing a stamped adressed envelope.

***Nightmare of Eden*: recently shown in Australia. Photo © BBC,.**

AND IN NEW ZEALAND...

Based on reports in *Time Space Visualiser* 25, the fanzine of the New Zealand *Doctor Who* Fan Club:
The New Zealand *Doctor Who* Fan Club have arranged a special deal for fans there, which enables them to purchase *Timewyrm: Exodus* direct from the distributors for $NZ12.95, post inclusive. Orders should be sent to South Pacific Books (Imports) Ltd., PO Box 68097, Newton, Auckland. Cheques should be made payable to South Pacific Books and you must mention that you heard about the offer through the NWDWFC.

The New Zealand press has also given plenty of coverage to *Doctor Who* fans plans to sue the BBC over the lack of a news series, with features in the *New Zealand Herald* and the *Palmerston North Evening Standard* and a national radio interview with the lawyer John Giacobbi handling the case. He outlined the case and *Doctor Who*'s finanicial viability in addition to its "evergreen popularity", comparing its potential with the revitalisation of *Star Trek* in the United States with films and *The Next Generation.* TSV 25 reprints the interview in full.

An update on the club's hunt for missing episodes at NZBC has also been published. The feature notes the stories received by the company and includes some that were not transmitted in New Zealand, such as *The Crusades,* and stories that were never accquired, perhaps because of previous censor problems, such as *Mission to the Unknown, The Daleks' Master Plan* and *The Chase.* Records have revealed that as part of the agreement with the BBC when purchasing programmes, stories such as *The Highlanders, The Underwater Menace* and *The Macra Terror* were destroyed once the agreed number of transmissions had been reached. Some stories were also sent on to other countries; *Marco Polo* apparently went on to Iran and *The War Machines* to Nigeria, which means the copy of the latter story now back in the BBC Archive since 1984 (albeit cut) is probably the one shown down under. The hunt continues...

Finally, details of *Doctorcon,* to be held in Wellington on 18th and 19th January have been confirmed with registration priced at $15 for full registration, $8 one day, not including accommodation. Registration via Doctorcon (to whom cheques should be made payable), 26 Palm Avenue, Lyall Bay, Wellington.

An Intimate Affair...

The MOMI *Doctor Who* Weekend 2nd - 3rd November 1991

Elisabeth Sladen with TARDIS key

Perhaps the only interest shared by all fans of *Doctor Who* is a fascination with actors or "TV Stars". It is on this aspect that the majority of the large "fan-organised" conventions tend to focus, not so much out of short-sightedness as a desire to please the maximum number of attendees, by concentrating on the most popular aspect of their interest. However, experience shows that there is no such thing as the archetypal *Doctor Who* fan; scratch the veneer and you will find that in each case the overall enthusiasm consists of a number of more specific interests.

This has been the strength of the two *Doctor Who* weekends at the Museum of the Moving Image so far; by exploiting the resources and trading on the reputation of the South Bank complex, the organisers are able to provide and initmate, varied and consequently more enjoyable (and even educational!) programme of events.

The most recent weekend was a perfect example of this. Over the course of the two days, the audience of one hundred and twenty were entertained with a series of talks ranging from an overview of merchandising during the programme's history (courtesy of **DWM**'s own David Howe), through the creative fields of costume and set design (Ken Trew and Barry Newbery respectively), video effects, vision mixing and lighting (Mitch Mitchell, Shirley Coward and Ian Dow), to the technical role of the Production Associate (Sue Anstruther), Production Manager (Ian Fraser), the Producer himself (Barry Letts) and the Publicity Officer (Kevin O'Shea).

The actor/celebrities were well represented, of course, by the ever-lovely Nicola Bryant, a surprisingly nervous Tony Selby, the inimitable Jon Pertwee and (something of a coup here) all time fave-rave companion, Elisabeth Sladen.

Sadly, there isn't room for a blow-by-blow account of the whole weekend, but for me these were the highlights: David Howe's dramatic rendition of *The Web Planet* illustrated with the Chad Valley "Give-a-Show" Projector; a wealth of beautiful (and rare) photographs of the sets from productions as diverse as *Marco Polo, The Daleks' Master Plan, The Web of Fear* and *The Masque of Mandragora* and two original props from *The Aztecs*; a skilful exposition of the problems caused when members of the cast lost their earrings (and the unusual places where they eventually turned up!); the video effects from *The Deadly Assassin* which I had never realised were there and the explanation of how the glowing Validium seen in *Silver Nemesis* was acheived; divulgence of the three actors who were considered to take over from Jon Pertwee before the role was offered to Tom Baker (Jim Dale, the late Richard Hearn and Graham Crowden who of course later appeared in *The Horns of Nimon*); the wit and humour of Miss Bryant in cataloguing the qualities required of a companion; memories of the filming of the very first regeneration (and the obsessively detailed questioning on the same from *The Frame* fanzine team!); the naked fear of Miss Sladen which quickly melted when she realised her audience were appreciative (and didn't think that the show is real and that she is Sarah-Jane - it seems that in some respects, American conventions have a lot to answer for), and finally some new anecdotes from Mr Pertwee, including his involvement with the *Carry On* films and his more recent radio and television projects.

In short, it seems that the "prepared speech" format pioneered at these events is a winner, and as a convention organiser myself, I've learnt a great deal. The good news is that it looks as though there will be a third MOMI weekend next year. Having enjoyed the first two so thoroughly, there's no way I'm going to miss the next!

Review by Andrew Beech, all photographs by Atkinson-Broadbelt.

Barry Newbery with an original tapestry used in The Aztecs, scheduled for release on video next year; and DWM writer David Howe with just some of his *Doctor Who* merchandise used in one of the lectures at the MOMI Weekend.

◄ UPCOMING CONVENTIONS

Please enclose a s.a.e. with all enquiries to convention organisers.

Helix 92 is the first conevntion planned for a London venue for some years and will run on 5th and 6th Septmeber 1992 at the Royal National Hotel Russell Square. The full weekend (excluding accommodation) will cost £30 adults, Child £20 (15 years and under). More details as we get them, contact Helix '92 Registrations, 48 Lensbury Way, Thamesmead, London SE2 9SZ.

IN BRIEF...

BBC2 are planning a *Doctor Who* feature on their *The Late Show* programme on January 3rd, celebrating its status as the BBC's longest-running drama programme (despite the delayed restart to production!). Although details are sketchy, it seems the feature will include a include a Finest Moments style feature - an irreverent but amusing compilation.

Former *Doctor Who* Appreciation Society Co-ordinator Andrew Beech has bought one of the series' Police Box shells from the BBC for an undisclosed sum. Considered for auction at Bonhams, it was valued at £18,000... the BBC still have another Police Box, which is being held "for period dramas."

The Campus West Cinema in Welwyn Garden City are planning a one day SFTV event on 18th January: one episode of *The Ice Warriors* along with *UFO: Identified, Randall and Hopkirk (Deceased): A Disturbing Case* and *The Avengers: Too Many Christmas Trees* and others are part of the intended programme, although as usual, the actual story titles are subject to change). Tickets will be £5.00, furhter details on 0707 332880. Swindon Town Hall are planning another *Doctor Who* event. One held earlier this year which featured Nicholas Courtney as a guest was a sell-out success and the next event will play host to FX designer Mat Irvine, to be held on 13th February 1992. Tickets will again cost £2.00 (£1 concessions), details telephone 0793 611181.

A highly recommended fanzine now on sale is *The Matrix*, a lively fanzine on both *Doctor Who* and Star Trek from Scotland. Details (enclose sae) from Archangel Media, PO Box 1111, Edinburgh EH7 5JU.

Reporters this issue: John Freeman, Mark Gasper, Mark Duncan and Dallas Jones, Michael Willen in America, S. M. Clark in Australia and Arran Mc-Laughlin.

◆

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Actor **John Stratton**, who donned the Rice Krispies to play the Androgum Shockeye o' the Quawncing Grig in *The Two Doctors*, sadly died on the morning of October 25th at the Royal Free Hospital after a short illness. **Lee Kenton**, who was an extra in *The War Games*, also died recently.

Doctors: Tom Baker's role in Granada Television's *Medics* series two is as the sharp-witted Professor Geoffrey Hoyt, the Consultant General Surgeon at Henry Park Hospital. He is playing opposite ex-*Brookside* star Sue Johnston, who has been cast as the embattled hospital administrator Ruth Parry. Shooting in Manchester was completed on November 30th.

Michael Jayston, the ultimate(?) Doctor, could be heard on *Not As Funny as It Used to Be*, the radio series celebrating 150 years of *Punch* magazine.

Companions: Former *Blue Peter* man and Hartnell companion, **Peter Purves** is the presenter of the third season of the BBC's *Superdogs*.

A new film has been produced by Portabello Pictures for Thames Television, Wonder-works and The Children's Film and Television Foundation, entitled, *My Friend Walter*. It features **Louise Jameson** in its cast alongside *Delta and the Bannermen*'s **Don Henderson**. Shooting took place at Pinewood Studios and on location in the South of England.

Melvin and Maureen's Music-A-Gram, featuring **Sophie Aldred** as Maureen, begins its BBC run in the New Year. Melvin and Maureen sing, dance and play their way through the programmes, when they are not inventing musical contraptions, growing musical geraniums or training their musical goldfish. As you can see, music is the key topic of conversation and there are even three mechanical toys, all with a burning ambition to release a number one hit record. Will BBC Enterprises take the hint?

Producers: as a result of the recent ITV franchise auction, Cinema Verity, which recently celebrated its fifth birthday, is expected to win some programming for Granada TV, which managed to maintain its franchise despite being outbid.

Finally, did **David Banks** (as obsessive extraordinaire Graeme Curtis) kill Sue Sullivan with his excellence in Channel 4's *Brookside*? Or was it beastly Barry (odds on favourite)? Or even outside bet husband Terry? All has probably not even yet been revealed, such is the soap's requirement to drag out its storylines...

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, DWM Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

Conditions: Marvel Comics Ltd. reserves the right to refuse, ammend, withdraw or otherwise deal with all advertisments submitted to us at our absolute discretion and without explanation. All advertisments must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

SAVE *DOCTOR WHO!* For details of the legal campaign being organised against the BBC to save Doctor Who, send sae to 13 Northfield Road, Borehamwood, Herts. WD6 4AE. (5)

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand a straight answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane London W12. WRITE NOW - TOMORROW IS TOO LATE!

***THE MATRIX* RETURNS AFTER SEVEN YEARS - DON'T MISS IT!** £1.50 inc. p&p; cheques to Liam Rudden, PO Box 1111, Edinburgh EH7 5JN.

FOR SALE Large collection of *Doctor Who*, Gerry Anderson, TV related material, Sixties/Seventies. Send s.a.e. (32p) 41 Darwin Road, Bridlington Y01 5HZ.

***WHO* COLLECTION FOR SALE** Contact David Richardson, 6 The Elms, Tooting Bec Road, London SW17 8BT.

TROUGHTON AUTOGRAPHED POSTCARD. Offers: 294 Ringmore Way, Plymouth.

CLUBS

When writing to the addresses below, please tell clubs you saw their address in Doctor Who Magazine

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 64 Wokingham, Berkshire RG11 4YW. The society also has an Overseas Department.

FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

***DOCTOR WHO* FAN CLUB OF AUSTRALIA** PO Box 148, Gladesville, NSW 211 Australia.

THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

THE *WHO*NATICS 400 Sutton Road, Walsall, West Midlands WS5.

BIG DISCOUNTS
ON DOCTOR WHO MAGAZINE SUBSCRIPTION PRICES!
FOURTEEN ISSUES FOR THE PRICE OF THIRTEEN!

Can you afford *not* to miss out on this special offer?

Marvel Comics' new-look *Doctor Who Magazine* is packed with news, interviews, features and new adventures, *Doctor Who Magazine* is available on order from all good newsagents, comic shops and specialist bookstores - but you can SUBSCRIBE to fourteen issues of DWM for the price of thirteen! Just fill out or copy the coupon below and post it with your payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester Great Britain LE99 0AA.

Subscription rates: UK £27.50; Overseas £40.00; USA $60.00. Offer does not include specials or the Year Book.

✳ Friends of *Doctor Who* members will now receive a $6.00 discount voucher for DWM subscriptions on joining this club: contact FODW, PO Box 14111, Reading PA 19612-4111 USA for membership details.

✳ *Doctor Who* Appreciation Society members Deduct £3.50 from UK subscription price, simply by including your membership number on your application.

✳ *Doctor Who* Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joing this club. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.

✳ On occasion we may permit other reputable companies to make offers of products or services to our customers. If you do not wish to receive such information, please tick the relevant box.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Please supply me with fourteen issues of Marvel Comics' Doctor Who Magazine for the price of thirteen, commencing with the most recent copy. I understand that the subscription offer does not include any specials or books.

Name..

Address...

....

....

Date of Birth ....

Please tick your preferred payment method:

☐ I enclose a cheque/postal order for ☐ UK £27.50 ☐ Overseas £40.00 ☐ USA $60.00 made payable to Marvel Comics Ltd.

☐ Please charge ☐ UK £27.50 ☐ Overseas £40.00 ☐ USA $60.00 to my ☐ Visa ☐ Mastercard. My card number is (13 or 16 digits):

Expiry Date..

Signature...

DISCOUNT RATES

Please note your membership number or enclose your discount voucher with your subscription application.

☐ Doctor Who Appreciation Society number (if applicable)

....

☐ I am a member of the ☐ Friends of *Doctor Who* ☐ *Doctor Who* Fan Club of Australia and enclose my DWM subscription discount voucher with this application.

Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 0033

INTO 1992

Castrovalva: on video in 1992 Photo © BBC.

Gary Russell sneaks into Morgana's crystal ball to predict the future for *Doctor Who*. . .

This time last year, we were all sitting around wondering just when, during 1991, the BBC would be making their announcement about the future of *Doctor Who*. I doubt it has escaped anyone's notice that we're all *still* waiting!

But that doesn't mean that the immediate future is entirely bleak. Whilst admittedly there are no sparkling new episodes of the show currently on air, the history of *Doctor Who* is being exploited by the various merchandise licence holders to the fullest. And all this despite the fact that not only are we in a recession but so-called financial experts always warn that without a TV programme to support such items, merchandise quickly dries up and ceases to be a commercial viability. Try telling that to BBC Video and BBC Radio Collection. Try telling that to Silva Screen Records and Virgin Books. Try telling that to Marvel Comics!

Nevertheless, the BBC remain tight-lipped when asked what we can expect to see of *Doctor Who* in 1992. They assure us that *Doctor Who* will return, although, evasive as ever, they cannot say when. The prospect of a few repeats on BBC2, especially from the show's earlier eras, is not entirely ruled out. The success of the pilot episode (and remember, it was a different version to that contained on the *Hartnell Years Tape* released by BBC Video) has rekindled some interest in the programme planning department. *Planet of Giants* was considered for transmission in BBC2's *Lime Grove* slot, where *This Is Your Life* and *Dixon of Dock Green* have been running. Ignoring the fact that *Planet of Giants* wasn't actually filmed at Lime Grove, it still seems a possibility that old *Doctor Who* will materialise at some point, so keep your eyes on your copy of the *Radio Times!*

Time to move onto developments at the BBC Radio and Audio Collections. Previously they have brought us the double cassette issue of *Slipback/Genesis of the Daleks*. Now under the guiding hand of former *Doctor Who* production associate Sue Austruther, the powers that be have been exhuming old audio versions of some of the famous missing stories of *Doctor Who*. I think it's true to say that with the exception of *The Crusade, Galaxy Four* and a chunk of the third episode of *The Myth Makers,* all the lost stories exist in variable quality at last and we should see the arrival of *Tomb of the Cybermen, The Marca Terror* and *Evil of the Daleks* during 1992. The stories will be intact - every sound effect, music cue and speech will be included - but there will be a few additions, with the likes of Jon Pertwee, Colin and Tom Baker adding their dulcet tones by way of a voice over to explain the action that would otherwise just be noisy sound effects and music!

BBC Video are staying in the act next year as well. Following CIC Video's success at releasing two *Star Trek: The Next Generation* videos per month, the Beeb will be issuing two *Doctor Who*s per month for the first three months of next year. Those on limited budgets need not worry - the tapes aren't going to be deleted so they'll be around for some time. Exactly what is likely to come up during the rest of 1992 is anyone's guess and the rumour mill (rarely a reliable source), as ever, is churning at full speed.

Frequently, the BBC are contacted by actors, writers etc who hear via fans that their particular *Doctor Who* story is coming out on video a long time before the BBC Video have actually decided anything. In some ways this can prejudice the release, especially if the person concerned is a particularly greedy individual! We know about January's *The Caves of Androzani* and *Robot!* releases, to be followed be the Christopher Bidmead-scripted double bill of *Logopolis* and *Castrovalva* in February. March sees the Pertwee story *The Claws of Axos* and the Hartnell historical masterpiece *The Aztecs* and April will be *Who*-less but details beyond that are sketchy. There will be a *Pertwee Years* and hopefully a (Tom) *Baker Years* or *Shada* release, but they will be in addition to the regular monthly titles. The art chores on these seem to be split once again between Alister Pearson (who's *Robot!* cover is fantastic - one of his best ever) and Andrew Skilleter (handling *Androzani*). *Blake's 7* fans will be pleased to know that they are also going monthly for a while. If that is so for the whole year, it looks as if series four should climax around next Christmas!

Other videos will no doubt crop up - I would expect a second *Exo-space* video to compliment the outstanding convention that took place in October. Bill Baggs is already planning follow-ups to his *Summond by Shadows* release, and I would expect at least a Sylvester McCoy *Myth Makers* interview tape from Reeltime Pictures.

1992 will also see another series of *Doctor Who*/telefantasy conventions around the country, let alone the usual hordes that will take place in America and Australia. Liverpool, Manchester, Coventry and for the first time in ages, a two-day event in central London, are all in the planning stages at the moment and all will no doubt advertise their existence in our Data Coils section, so keep an eye out for those.

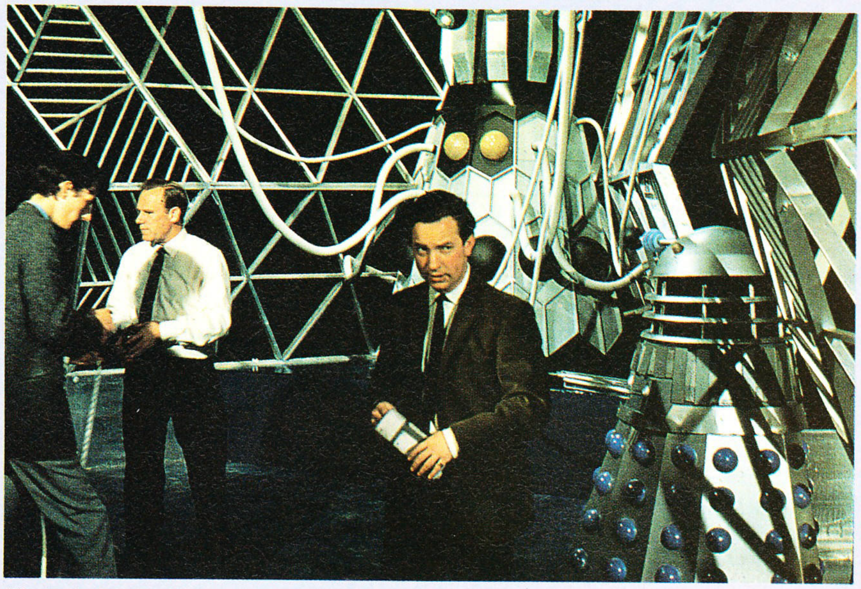
Virgin Book also have big plans for the next year. Apart from the ongoing *The New Adventures: Cat's Cradle,* which kicks the year off, there will be more reprints and large format books. *Cat's Cradle: Time's Crucible* by Marc (Ghost Light) Platt is out in February, with Andrew Cartmel's *Warhead* in April and Andrew Hunt's *Witch Mark* in June. More *New Adventures* have been commissioned by editor Peter Darvill-Evans and news on those will be announced as we have them confirmed. The large format range continues with a book about *Doctor Who* monsters by Adrian Rigelsford and Andrew Skilliter, the latter of which also has a book of his *Doctor Who* artwork in the planning stages. *Doctor Who - The Sixties* by *The Frame* team, David J Howe, Steve Walker and Mark Stammers, covers that era of the show's history and David is also working on a series of *Doctor Who Handbooks,* which will become the ultimate reference work for each Doctor's period and, after a long break, a new calendar for 1993. The range of rejacketed reprints continues with *Earthshock, The Awakening, Robot', The Caves of Androzani, The Curse of Peladon* and *The Monster of Peladon.* The two video tie-ins will feature their video covers, therefore breaking Alister Pearson's so far uninterrupted run on these reprint covers.

Virgin also promise a few changes in store for *The New Adventures.* My money is on a new companion at some point rather than a regenerated Doctor, but we'll have to wait and see. Interestingly enough, at the Exo-Space convention in October Terrance Dicks, Paul Cornell and Nigel Robinson all intimated that they would each have a second book out shortly and that there will be further novels from fans as opposed to established published authors; good news for all those of you hoping to see a story of yours in print! The three authors also greeted warmly the suggestion that fans would like to see novels written about other Doctors, should Virgin ever get the agreement from the BBC. Terrance especially wanted to write the definitive story of the First Doctor's expulsion from Gallifrey with Susan whom, he said in his opinion was *not* the Doctor's biological granddaughter! We'll just have to wait and see if such a project ever gets off the ground.

Here at Marvel . . . well, we'll be here every four weeks with fifty-two pages of news, views, interviews, fiction and comic strips. There'll be more Brief Encounters and other prose fiction. One way or another, *Doctor Who* is being kept alive and kicking and none of us are going to let the BBC forget what they've lost for now.

If only we can persuade them to do another season . . . or twenty-five!

◆



***The Evil of the Daleks*: an audio version is scheduled for mid year release. Photo © BBC.**

Will we see a new Doctor in 1992? And Who should it be?

INTO 1992

READERS' SURVEY

Doctor Who may still be off our screens but it remains as popular as ever with our readers worldwide, whatever its form! Once again, we're taking a poll of the best and the worst of 1991 and asking for your opinions on what should happen to the show in future. As usual, all the data will be compiled and forwarded to the relevant departments at the BBC; for example, BBC Enterprises has followed the results of last year's poll almost to the letter and started releasing (or plans to) much of the video material suggested by our readership, be it *Doctor Who* or other series such as *Red Dwarf*.

This year we've shortened our own Magazine poll section (another area where your opinions helped shape how it looks today!) in preference to questions about Virgin's New Adventures and the series' future. All polls must be received by 19th March 1992 and sent to The DWM 1991 Survey, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. The results will be published as soon as possible after the closing date and the first five polls drawn from the hat will receive copies of the two BBC Video releases for that month, *Logopolis* and *Castrovalva*. Good Luck!

FAVOURITE VIDEO

Select your three favourite releases from those released so far (*An Unearthly Child, The Daleks, The Dalek Invasion of Earth, The Web Planet, The Hartnell Years, The Dominators, The Mind Robber, The Krotons, The Seeds of Death, The War Games, The Troughton Years, Spearhead from Space, Day of the Daleks, The Three Doctors, The Time Warrior, Death to the Daleks, Planet of Spiders, The Ark in Space, The Sonataran Experiment/Genesis of the Daleks, Reevnge of the Cybermen, Terror of the Zygons, Pyramids of Mars, The Brain of Morbius, Masque of Mandragora, The Deadly Assassin, The Robots of Death, The Talons of Weng-Chiang, City of Death, The Five Doctors, The Caves of Androzani, The Curse of Fenric*).

1..

2..

3..

The *Doctor Who* story I'd most like to see released on BBC Video is:

....

(confirmed releases for 1992 are *Robot, The Caves of Androzani, Logopolis, Castrovalva, The Aztecs* and *The Claws of Axos*)

FAVOURITE FICTION

Favourite New Adventures: *Timewyrm* novel

1..

2..

3..

4..

Favourite novelisation (choose any)

1..

2..

3..

FAVOURITE *DOCTOR WHO MAGAZINE*

(Choose one from Issue 170 - 182, the Summer or UNIT Special)

....

FAVOURITE FEATURES

List in order of preference.

1..

2..

3..

CIRCUIT COMPLETE

Favourite *Doctor Who Magazine* comic strip for 1991 (Choose from *The Mark of Mandragora, Party Animals, The Chameleon Factor, The Good Soldier, Seaside Rendezvous* (Summer Special), *The Man In the Ion Mask* (UNIT Special) and *The Daleks*. *Evening's Empire* will be completed next year - it is not included in this year's poll.

....

FAVOURITE MERCHANDISE

What professionally produced *Doctor Who* product did you most enjoy this year?

1..

2..

3..

THE RETURN OF *DOCTOR WHO*

Name your favourite Doctor to date (the results will be broken down into three age groups: 6-12; 13-17; and 18 and over

1..

2..

3..

4..

5..

6..

7..

When *Doctor Who* returns to our screens, who would you most like to see as the Doctor and companion?

Doctor ....

Companion ....

Which TV monster would you most like to see pitted against the new Doctor in his new adventures?

....

In your opinion, what one aspect of *Doctor Who* makes it the popular science fiction television series it has been over the last twenty-eight years?

If you have any additional comments to make regarding any of the above questions, please use a separate sheet of paper. Photocopies of the form are acceptable for those of you not wishing to cut up your copy of Doctor Who Magazine.

Name..

Address...

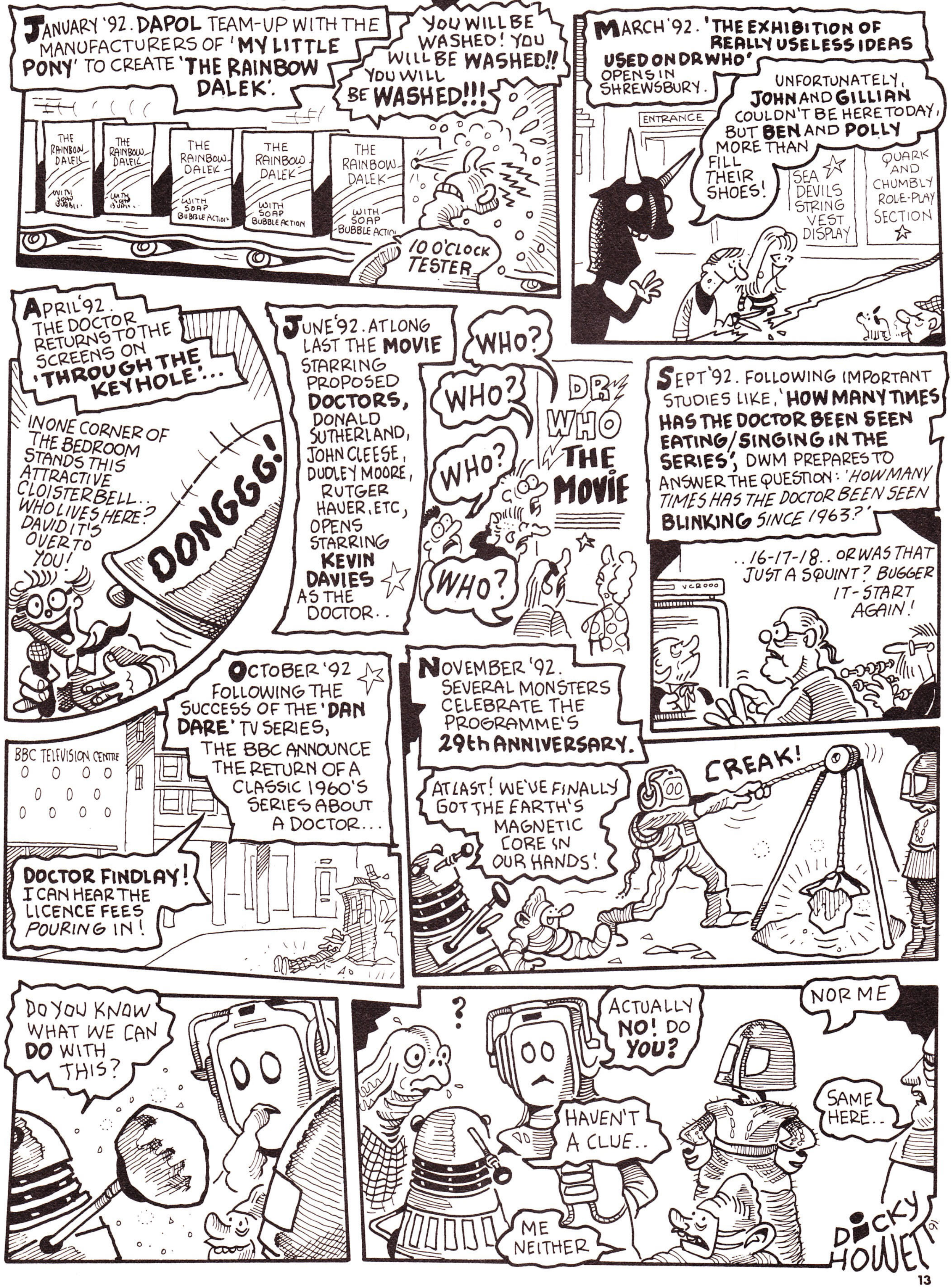
....

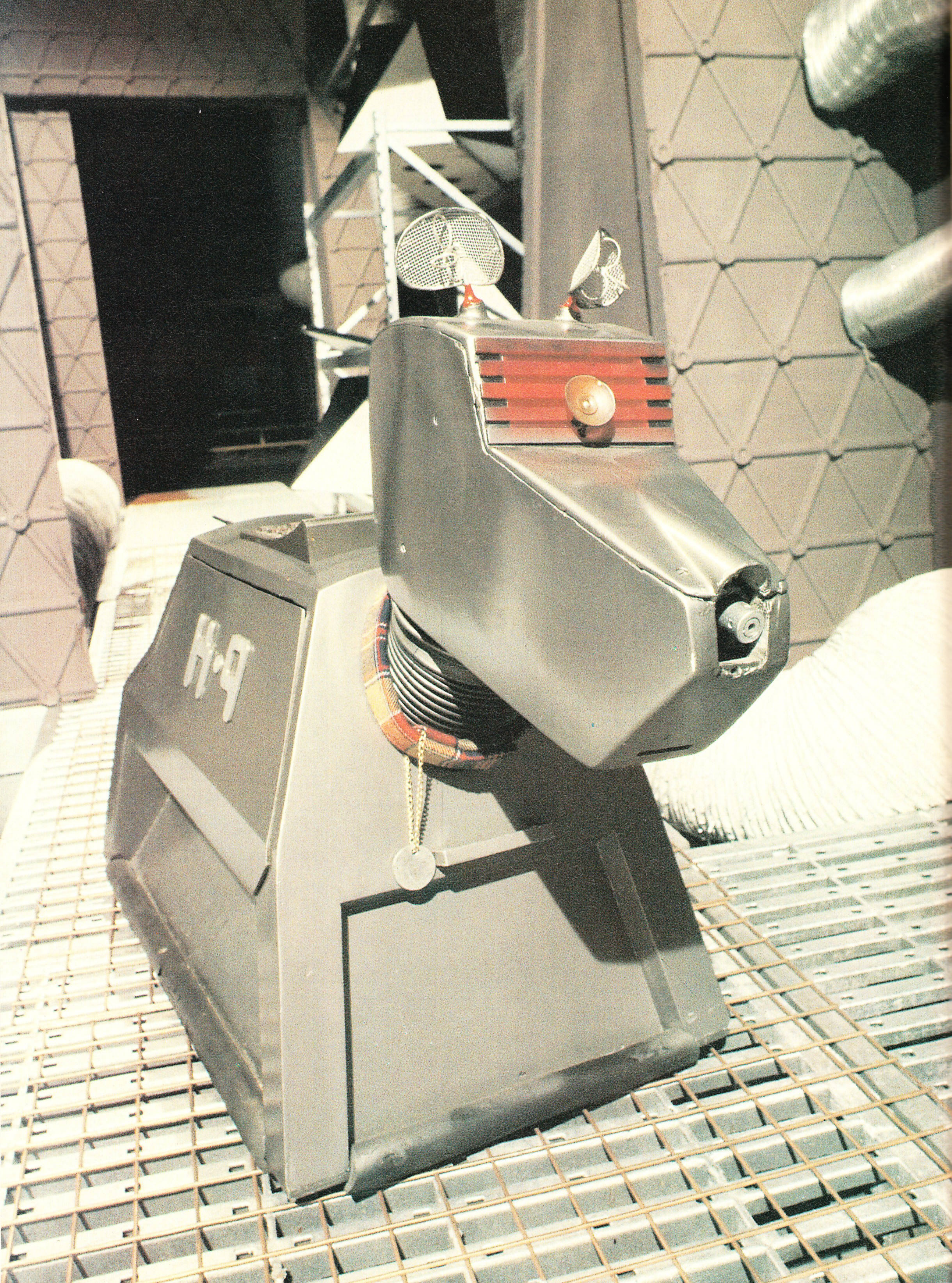
....

.... Date of Birth ....

DOCTOR WHO? 92 the year ahead

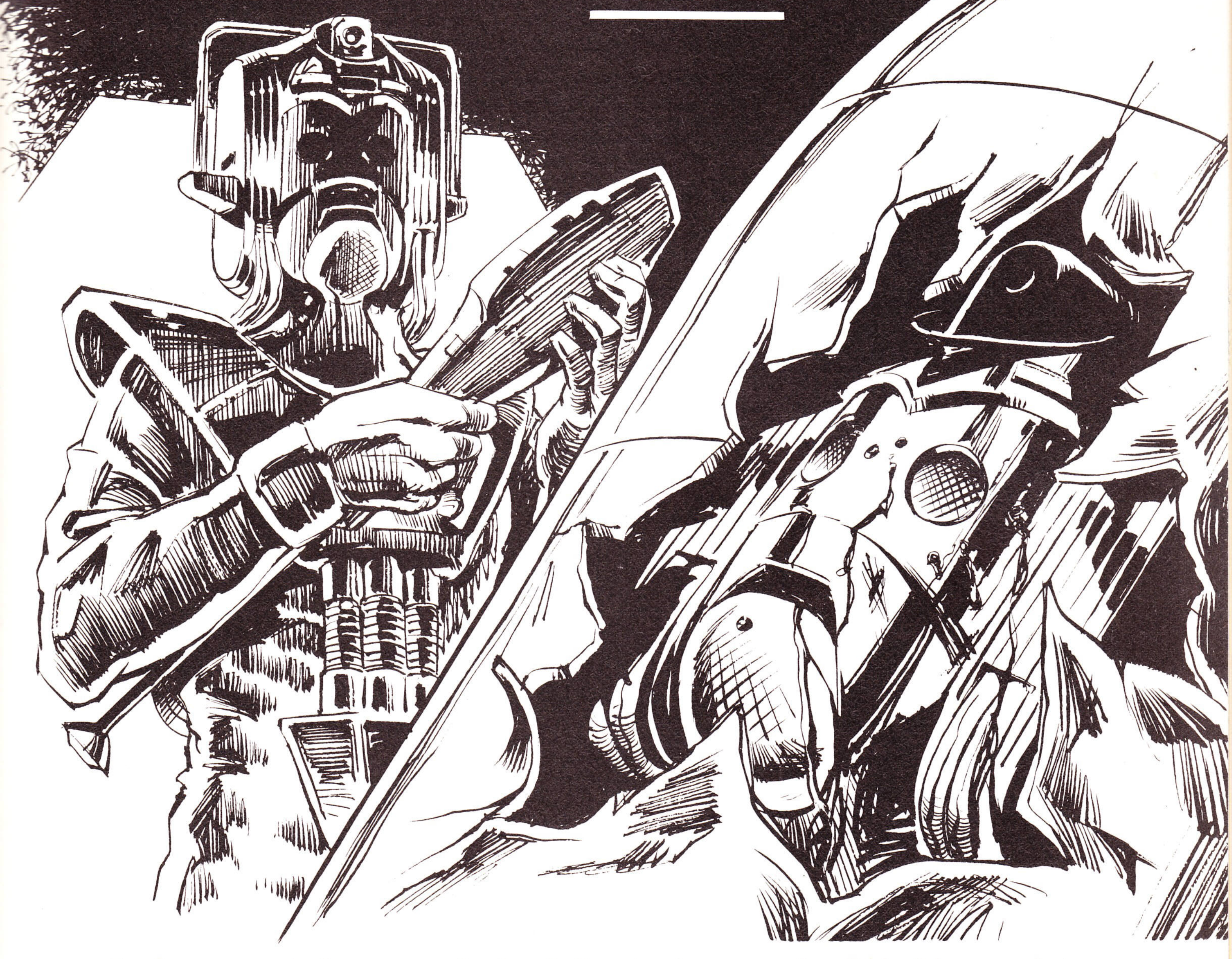
FORESEEN BY TIM QUINN AND DICKY HOWETT


JANUARY '92. DAPOL TEAM-UP WITH THE MANUFACTURERS OF 'MY LITTLE PONY' TO CREATE 'THE RAINBOW DALEK'.
YOU WILL BE WASHED! YOU WILL BE WASHED!! YOU WILL BE WASHED!!!
THE RAINBOW DALEK WITH SOAP BUBBLE ACTION
10 O'CLOCK TESTER
MARCH '92. 'THE EXHIBITION OF REALLY USELESS IDEAS USED ON DR WHO' OPENS IN SHREWSBURY.
ENTRANCE
UNFORTUNATELY, JOHN AND GILLIAN COULDN'T BE HERE TODAY, BUT BEN AND POLLY MORE THAN FILL THEIR SHOES!
SEA DEVILS STRING VEST DISPLAY
QUARK AND CHUMBLY ROLE-PLAY SECTION
APRIL '92. THE DOCTOR RETURNS TO THE SCREENS ON 'THROUGH THE KEYHOLE'...
IN ONE CORNER OF THE BEDROOM STANDS THIS ATTRACTIVE CLOISTER BELL.. WHO LIVES HERE? DAVID IT'S OVER TO YOU!
DONGGG!
JUNE '92. AT LONG LAST THE MOVIE STARRING PROPOSED DOCTORS, DONALD SUTHERLAND, JOHN CLEESE, DUDLEY MOORE, RUTGER HAUER, ETC, OPENS STARRING KEVIN DAVIES AS THE DOCTOR..
WHO?
WHO?
WHO?
WHO?
DR WHO THE MOVIE
SEPT '92. FOLLOWING IMPORTANT STUDIES LIKE, 'HOW MANY TIMES HAS THE DOCTOR BEEN SEEN EATING/SINGING IN THE SERIES', DWM PREPARES TO ANSWER THE QUESTION: 'HOW MANY TIMES HAS THE DOCTOR BEEN SEEN BLINKING SINCE 1963?'
..16-17-18.. OR WAS THAT JUST A SQUINT? BUGGER IT - START AGAIN!
OCTOBER '92. FOLLOWING THE SUCCESS OF THE 'DAN DARE' TV SERIES, THE BBC ANNOUNCE THE RETURN OF A CLASSIC 1960'S SERIES ABOUT A DOCTOR...
BBC TELEVISION CENTRE
DOCTOR FINDLAY! I CAN HEAR THE LICENCE FEES POURING IN!
NOVEMBER '92. SEVERAL MONSTERS CELEBRATE THE PROGRAMME'S 29th ANNIVERSARY.
AT LAST! WE'VE FINALLY GOT THE EARTH'S MAGNETIC CORE IN OUR HANDS!
CREAK!
DO YOU KNOW WHAT WE CAN DO WITH THIS?
?
ACTUALLY NO! DO YOU?
NOR ME
HAVEN'T A CLUE..
SAME HERE..
ME NEITHER
DICKY HOWETT '91


K·9

HELIOTROPE BOUQUET

PART 2



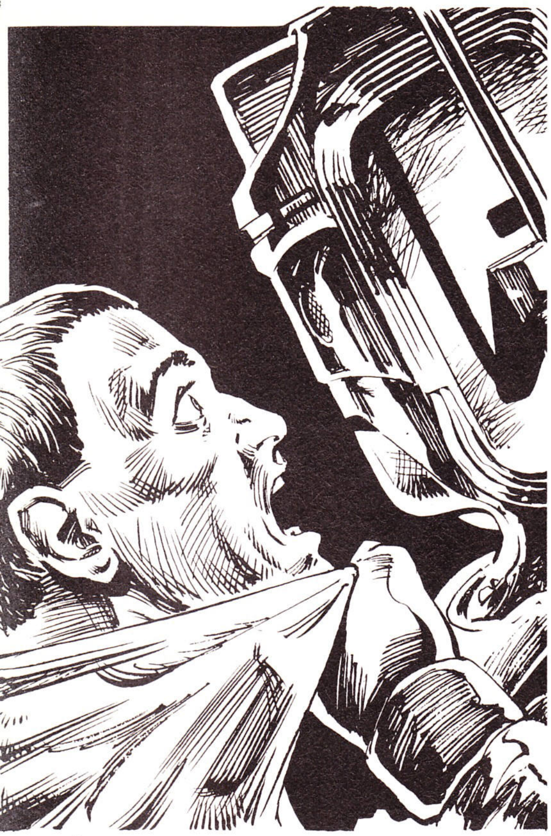
In the twenty-sixth century, the decidedly mixed crew of the sunjammer, the Heliotrope Bouquet, are caught in the middle of a deep-space battle between Daleks and Cybermen. As they seek to escape the skirmish, a mysterious object breaches the hull...

The mid-deck bays of the sunjammer Heliotrope Bouquet were dark and, save for the occasional quiet click of automatic systems doing their self-correcting work, silent. Goff slid off the safety on his recoilless sidearm and noted with reassurance the small red LED that denoted the armed mode. His nine years in Space Tactical and further six with Central Intelligence had cushioned him into relying on first hand data and thorough, up-to-the-moment appraisals of any given situation. This was different. He'd wasted two months on a useless covert detail in the Davians and a further six weeks on the backwater junction of Lookingglass. He felt out of it, uninformed. He hadn't had a situation report for over three months and the lack of tactical data disturbed his ordered mind.

He assessed the information that he did have and could trust. There hadn't been open hostilities in the Partition Sector for three decades, but still Central kept a careful watch there. Beyond the Partition lay tracts of space containing mankind's deepest fears. Not that they'd had any trouble from Daleks, Cybermen or Sontarans for centuries. The last hostile action in the Partition had been between rival smuggling operations. The potential threats of the massive alien cultures beyond the Sector had become the matter of myth. The last contact between man and Dalek for instance had taken place generations ago. He'd actually met people who believed in Cybermen no more than they did unicorns.

Goff hoped that the conflict the Heliotrope had wandered into was just another smugglers' tiff. But Central had trained him to prepare for the worst contingency. He didn't believe in fairies, but he did believe in Daleks and the like. He'd been taught to believe, and besides, he'd seen the twisted scrap remains in Central's security vaults, relics of terrible, more apocalyptic times.

His present worry was the hull breach. Some object from a deep ▶



◀ space explosion nearby had penetrated the Heliotrope's hull and he wanted to make sure it presented no threat to the craft. It could just be debris, he reassured himself, bulkhead alloy flung out from the dying ship to lodge in the Heliotrope's skin like a splinter. But he had to be sure.

In the next bay, he found the impact site.

Automatic sealant membrane had closed the breach in the ship's hull and the atmosphere had returned to normal. But something had torn through this compartment like a battering ram as it slowly shed its momentum. Following the legacy of bulkhead ruptures and torn walls, Goff traced the intruder.

It was a large black unit and though Goff didn't recognise the type, he recognised the function. It was an emergency escape pod of some kind. The canopy was twisted up and broken apart. Goff crept forward and peered inside.

Laced with trickles of dark coolant fluid, the Cyberman lay silent in the couched interior.

Goff swallowed hard and stepped back. Fears and data collided head on in his mind. He turned and began to hurry back to the bridge to alert the others. The second Cyberman, a great deal more active than his dead comrade in the pod, stood in the doorway before him.

Goff dived, and felt the scorching heat of the plasma bolt that missed him by less than a foot. Central training took over and he went into a roll as he landed, coming around out of the head-over-heels dive, with his automatic raised and ready to fire. The gun howled in the confinement of the chamber as he returned fire before the Cyberman could aim again. He fired twice, three times, the whole clip of twenty, teeth bared in a grimace as his finger desperately pumped the trigger.

Flat-nose liquid teflon rounds are designed to do maximum damage. The high-density wad in the round's liquid centre followed up the bullet's initial impact with a secondary blow as it jerked home. The Cyberman stayed on his feet for the first slug and then flew backwards as the succession of hammerblow rounds tore into him. When he finally hit the deck, he was no longer in one piece.

Goff slowly rose to his feet, breathing hard and shaking just a little. Before he could even begin to relish the feeling of victory, silver hands closed around his shoulders and neck and he was lifted off his feet. The Cyberman in the pod had not been as dead as he had looked. Goff blacked out as he was thrown through the wall partition, head first.

Misha was crying and Costain was singing, but his song seemed sadder than her tears. With monumental skill that he, let alone she, did not know he possessed, he had swung the sunjammer about and torn away from the nightmare battle under full sail.

As they had left the firefight behind, and Misha had sunk, distraught with relief onto the couch, Costain had begun his song. It was an old shanty, and Costain did not even realise he was uttering it. It was muttered like a prayer, a catechism to ward them out of hell. Twice before in his sunjamming career he had sung it to himself as he rode his ship out of the fury of a meteor storm.

Misha got to her feet, approaching the muttering, entranced Skipper cautiously. They were safe for a while, the engaged forces of Cyberman and Dalek apparently too obsessed by their struggle to chase a fleeing bystander. But the warning lights on the console told her that they had not escaped unscathed. Stray blasts of crossfire had riddled the Heliotrope and systems were dying as she watched.

"What now?" she asked.

Costain stopped singing. "We look for a safe harbour. We'll get about a parsec or so, unless the system deterioration continues badly. We might make somewhere. Or we might just die in the void as the ship shuts down. Check the charts and I'll see if there's anything the diagnostic can do to buy us time."

Misha punched up the local data. "Looking-glass is out, agreed?" Costain nodded, concentrating on the auto-repair board. "Apart from that we've got a automated way-station at Sadizar. It's one system down the line. There are no personnel or repair faculties listed for there, but if we make it, it means we'll be alive. We could send up a distress and wait it out."

"Sounds like heaven to me." Costain turned to her and smiled.

"Goodbye rendezvous, goodbye bonus. And goodbye Heliotrope, 'cause I figure she'll never sail again. But she might just make it to Sadizar and that means hello, the rest of my life and hello the rest of yours."

Misha hugged him quickly and then turned to feed Sadizar's co-ordinates into the navigation system.

The door to the cabin hissed open. Goff stepped in, his immaculate clothes ripped and blood on his face.

"Turn the ship around," he said simply with sad, imploring eyes. "We're going back to the fight."

"Like hell!" snapped Costain, wheeling around to face him. "I don't know what crazy mission Central's detailed you on, but we're going where I say."

Goff wondered how the Skipper knew he was a Central agent, but he knew himself this was not the time to ask. He shrugged sadly instead. "It's not my idea, Costain" he said. Behind him, the battered, oil-flecked Cyberman loomed out of the hatch, holding Goff's powerful gun to cover them all.

Costain swore and sagged into the pilot's seat. Misha felt the tears well in her eyes.

The Cyberman moved forward and pushed Goff aside. The agent reeled forward, weak and barely able to even stand and slumped over the back of the couch, the pain of his smashed ribs lancing through him. "I'm sorry . . . I'm sorry . . ." he murmured over and over again.

"Stay where you are," the Cyberman announced, stepping forward onto the bridge, gun unwavering. His voice was hollow, metallic, but there was the hint of pain in it, the flutter of injury plaguing his alloy form. He had survived the ejection from his mother ship. But only just.

"I am Cyberleader Klayt, chief officer of the Cybership K'voon. We have recently engaged the Dalek flagship Urun-hutsaiki Rak, an engagement in which the Cybership was lost. I am obeying the prime directive that the Dalek vessel should also be eliminated. You will turn this primitive craft around so that I might re-engage the enemy."

Costain stepped forward carefully until the muzzle of the gun pointed at him suggested he had gone far enough. "I know a little about your kind, Cyberman. From what I've read, what I've heard, you're being remarkably forthcoming for a member of your species."

Misha gulped. The Cyberman did not waver. "As a Cyberleader, I am equipped to deal with primitives such as you on many levels. Ordinarily, my programming dictates I should simply eliminate you without question. Assessing the current parameters, I have calculated that my present approach is more useful to the prime directive. Do not speculate for a moment that I will not eliminate you if necessary. Tactical assessment shows, however, that in the prevailing circumstance you can assist the prime directive more if you remain alive."

Costain narrowed his eyes. "What are you talking about?" he snapped.

"Don't aggravate him . . ." moaned Goff, rising. "Don't you see? He's hurt, malfunctioning. He can't man the sunjammer alone, it's impossible for one humanoid to do that, however advanced they are. He needs our help to sail this thing back to the fight."

The Cyberman stepped forward. "My programming does not include the manipulation of a craft as primitive as this. You will perform this function for me." He reached down a hand and lifted Goff into the air by his lapels. "Assessment has, however, shown me that only two humans are required for the adequate functioning of this vessel. Your function is impaired through injury, therefore you are of no value to the prime directive."

Costain and Misha didn't even have time to flinch. The Cyberman brought the automatic round and destroyed Goff's torso with a single shot at close range. Gore painted the far wall of the cabin. The Cyberman dropped the exploded cadaver of the agent to the floor.

"Begin work," the Cyberman instructed. "Bring the ship around on a heading for the Dalek flagship."

Fighting back a surging desire to collapse on the floor himself in a sobbing lump, Costain spoke again. "Something else for you to assess, Cyberman. This vessel is slow, unarmed and unarmoured. I can take you alongside the Dalek mothership all right, provided they don't melt us out of existence first, but there's not a damned thing you can do once you're there."

"In the escape pod that brought me aboard are three, high-yield fusion devices. Bring me in range and I will detonate them. It will be sufficient."

Costain turned back to the console. "Suicide missions on behalf of the Cybernation. Fine . . . just fine."

"Assist him," the Cyberleader told Misha.

Wiping tears from her eyes, Misha joined Costain at the helm console. "Give me the necessary nav-loads" Costain said to her.

"To get back around on the appropriate trajectory, we'd have to tack through a figure of eight on the 9-9-0 flight path."

"9-9-0? Don't you mean –"

Misha pinched his arm softly and he blinked. "Of course, 9-9-0. Only way to do it." His fingers fluttered over the console panel and he cast a quick but burning glance at Misha. She smiled back, busying herself with the navigation sequencer. "We'll commence the come-about manoeuvre whenever you're ready," Costain told the Cyberman.

"Commence," the silver figure instructed.

Costain punched the buttons. The Heliotrope began to swing about, tighter and tighter on the severe course.

Misha and Costain were ready for the G-force pull when it came. The Cyberman wasn't. The sudden, immense pull wrenched him off his feet and flung him into the far wall. The gun skittered onto the floor where gravity pulled it into a far corner. Costain turned as quickly as the immense pull would allow and attempted to jump at the struggling Cyberman. He got as far as the couch before the alarming conditions arrested his attempt.

The Cyberman clawed his way over the back of the couch, his formidable strength fighting the sudden influence of gravity.

His groping, deadly hands reached to snap Costain's upturned neck.

A small but deadly hole seared its way into the Cyberleader's forehead. The back of his skull exploded.

The Heliotrope slowly righted itself on its new course, spinnaker torn down and frame straining at the undue treatment. The hyper gravity effects slipped away. Costain and the dead Cyberman fell to the floor.

Misha lowered her arm and slid her sleeve down over the anti-personal laser strapped to her wrist.

Costain got to his feet and checked the console. "Well, we're in a worse state than before in some ways . . ." he eyed the blasted Cyberman on the floor, ". . . and a better state in others."

"Load the inertials for Sadizarj" Misha told him. "Let's try again."

Costain nodded and brought the Heliotrope around on a more gentle course change this time.

"We might make it," he said, "who knows? Let's hope. You certainly know your sunjammers, Miss Devlin."

"I make it my business to know how things work, no matter how primitive."

Costain grinned. "I got Goff right away, but you, I'd never have guessed."

"Goff was a good soldier, but an amateur when it came to covert. True covert operatives are trained well by Central."

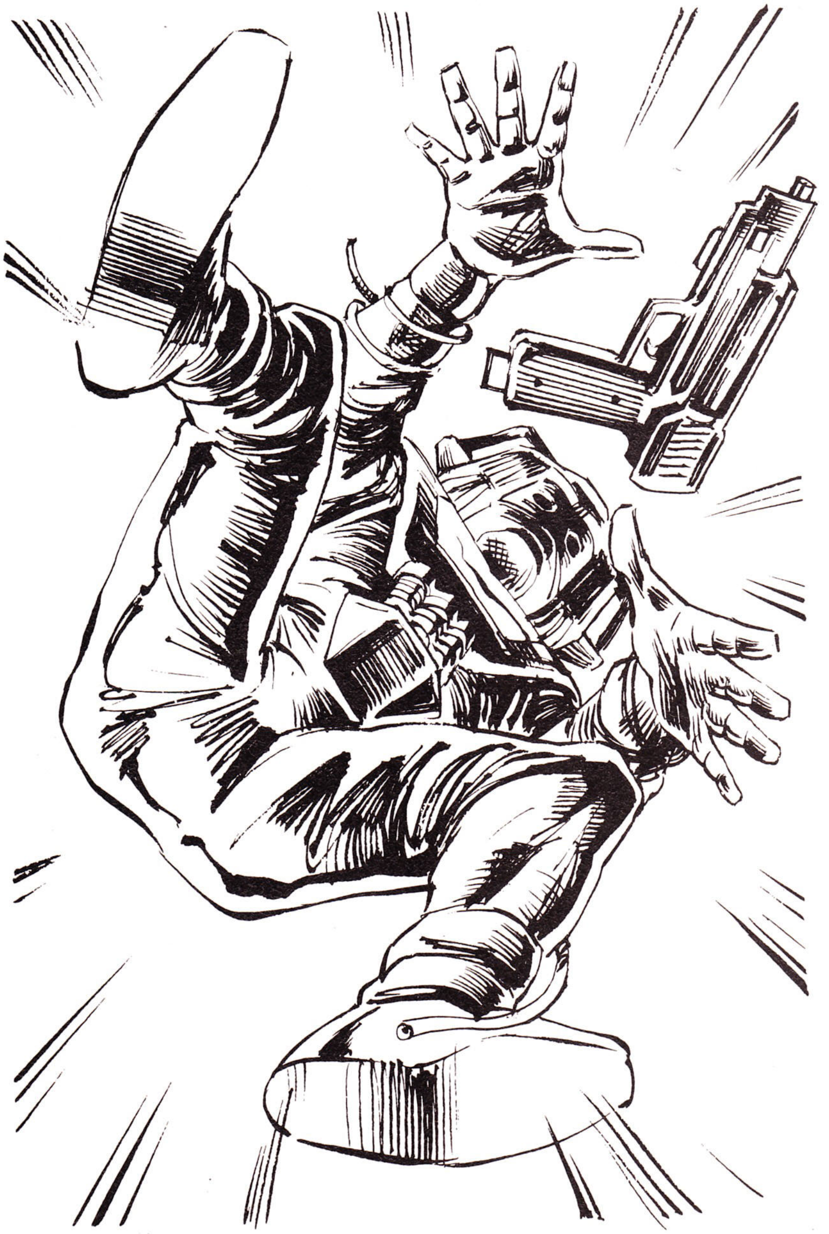
"Very well . . ." mused Costain. "So what were you doing out here?"

"Come now, Mister Costain," Misha replied, "some things are too sensitive to discuss."

"I guess I owe you a lot of thanks." Costain told her.

"Just get us to Sadizar," she said, "that'll be enough."

Text by Dan Abnett. Illustrations by Lee Sullivan.



TIMELORD: *The Adventure*

CURSE OF THE CYCLOPS

Curse of the Cyclops is a short adventure that players should be able to complete in one or two evenings. It is intended as an introduction to the *Time Lord* game, and is best played before *The Templar Throne*, the adventure at the back of the new role-playing game's rule book.

To play this adventure, you need a copy of the *Time Lord* rules. One person, preferably the owner of the book, should be referee; three or four other people are needed to play the roles of the Doctor and his companions.

The adventure is set after *The Chase*, and involves the First Doctor, Steven and Vicki. It is possible, however, for it to take place further along the Doctor's time line; the Seventh Doctor and Ace, for example, could conceivably tackle the adventure. Additional companions can be provided by using Alison from the appendices of the rules, or by allowing players to create themselves as player characters. Two examples are included in the Friends and Felons section.

Do not read any further if you are to take on the role of the Doctor or a companion; the information that follows is for the referee only.

MAPS

Map 1: Schematic view of links between scenes.
Map 2: The beach.
Map 3: The village prison.
Map 4: The temple.
Map 5: The Dalek capsule.
Map 6: The chase.

Each map is divided into areas if it is expected that detailed action needs to be resolved during a scene. The schematic map is deliberately vague: the characters are unlikely to map their progress through the jungle – captives are not going to be able to do so – and to an extent is isn't important. If the characters voice doubts, remind them that the Doctor has an 'infallible sense of direction' as far as locating the TARDIS is concerned. If that doesn't give them cause to worry, nothing will!

REFEREE'S NOTES

Curse of the Cyclops is a free-form adventure that partly depends on the skill of the referee to improvise. Encounters are broken into scenes that may or may not take place; the links and route the players take to each scene are not fixed. Think of each scene as an important part of a set in a typical *Doctor Who* story: the actions and decisions of the players determines when to switch to the next scene.

Unlke the TV adventure, there are no background scenes to fill in details for the viewers: the players know only what their characters experience. It helps, however, if the referee can imagine how the villains of the piece will be furthering their plans while the player characters execute theirs.

There is no fixed line to regulate when events occur in this adventure. To a large extent, the actions of the characters decide what happens next.

The adventure is broken into three sections: **Maps, Scenes,** and **Friends and Felons.** The first provides detailed maps of locations, broken into areas, as well as a schematic diagram showing how each encounter area is linked with indications of terrain – an actual map of the island is unnecessary. **Scenes** describes the main encounters that are likely; **Friends and Felons** details the referee characters that will help or confront the player characters.

Story line

Frustrated by the Doctor's meddling in their plans, the Daleks have plundered the universe for the tiniest trace of taranium in order to set a trap for their enemy. By complicated analysis of the chronons in time-sensitized taranium, Dalek scientists have been able to predict a future time-space location of the Doctor: the island of Athenos on the planet Hellas. The taranium was then exhausted to send a small Dalek time capsule and a suicide force to this location to set a trap to capture and eradicate the Time Lord.

The Dalek capsule, however, arrived on Athenos some fifty years too early, and the ship crash landed, killing the prime science Dalek that would be able to affect repairs. A junior technician Dalek is currently doing all it can to get the capsule fully working, at least so the Daleks can report to the Emperor Dalek on Skaro.

In the meantime, the Daleks have been taken for Servitors of the Cyclops – a creature that has survived in legend from the earliest Earth colonists, through the settlers' transition to 'new Greeks'. The regressive colonists regard the Daleks as messengers from the gods, and are willing to obey them.

Hellas has one bonus: it is a source of taranium complex ore that the Daleks now demand as tribute from the Athenosians. Baskets of the phosphorescent ore are delivered to the Dalek craft, now disguised as a Grecian temple, refined by the Daleks, and the extracted taranium stored ready for use when the capsule's time engines are repaired.

In the meantime the Daleks are waiting for the moment that the Doctor arrives, confident that the Athenosians will bring any news of strangers to the high priest, who will then 'commune with the gods' to relay the information.

Expected outcome

The plot will probably unfold one way, although this should be regarded as only a guideline, not a route along which the players should be channelled.

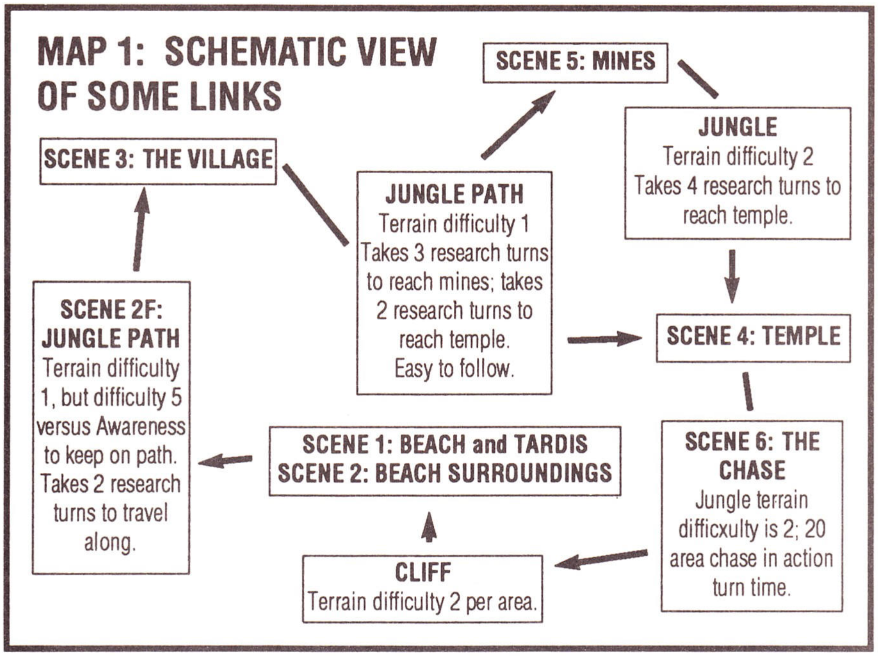
When the Doctor and his companions arrive and begin to explore their surroundings, one character, probably Steven, will encounter Hykronos; at the same time the Doctor and the remaining companions discover the dead body of Hynossos and are captured by an Athenosian patrol and taken to the village for judgement to be passed.

Hykronos waits for the right moment to release the time travellers, and explain why Hynossos is dead. The Doctor should realise he is facing the Daleks.

Either by hiding in the next offering of taranium ore, or by posing as miners carrying the offerings, the Doctor and crew enter the temple, where they are briefly recognized and captured by the Daleks. Fleeing into the capsule and sealing the Daleks out of their own ship, the Doctor explores the small craft, deduces that the Daleks are extracting taranium, and works out how to ruin their plans. Either he fixes the Daleks' time engines and sets the craft in motion in a time loop, or he arranges for it to take off and explode safely out of the way of the planet Hellas.

Escaping through the observation hatch in the top of the craft, the Doctor heads through the jungle, pursued by surviving Daleks, towards the TARDIS. Most of the Daleks meet their doom falling over a cliff to their destruction.

Left with only the Red Dalek to defeat, the Doctor waits long enough on the beach to lure the evil creature into quicksand: the fluoronic acid painfully incapacitates the creature, leaving it to drown when the tide comes in. The TARDIS, finally repaired, takes off ready for the next adventure.



MAP 1: SCHEMATIC VIEW OF SOME LINKS

SCENE 5: MINES
JUNGLE
Terrain difficulty 2
Takes 4 research turns to reach temple.
SCENE 3: THE VILLAGE
JUNGLE PATH
Terrain difficulty 1
Takes 3 research turns to reach mines; takes 2 research turns to reach temple.
Easy to follow.
SCENE 2F: JUNGLE PATH
Terrain difficulty 1, but difficulty 5 versus Awareness to keep on path. Takes 2 research turns to travel along.
SCENE 4: TEMPLE
SCENE 1: BEACH and TARDIS
SCENE 2: BEACH SURROUNDINGS
SCENE 6: THE CHASE
Jungle terrain difficxulty is 2; 20 area chase in action turn time.
CLIFF
Terrain difficulty 2 per area.

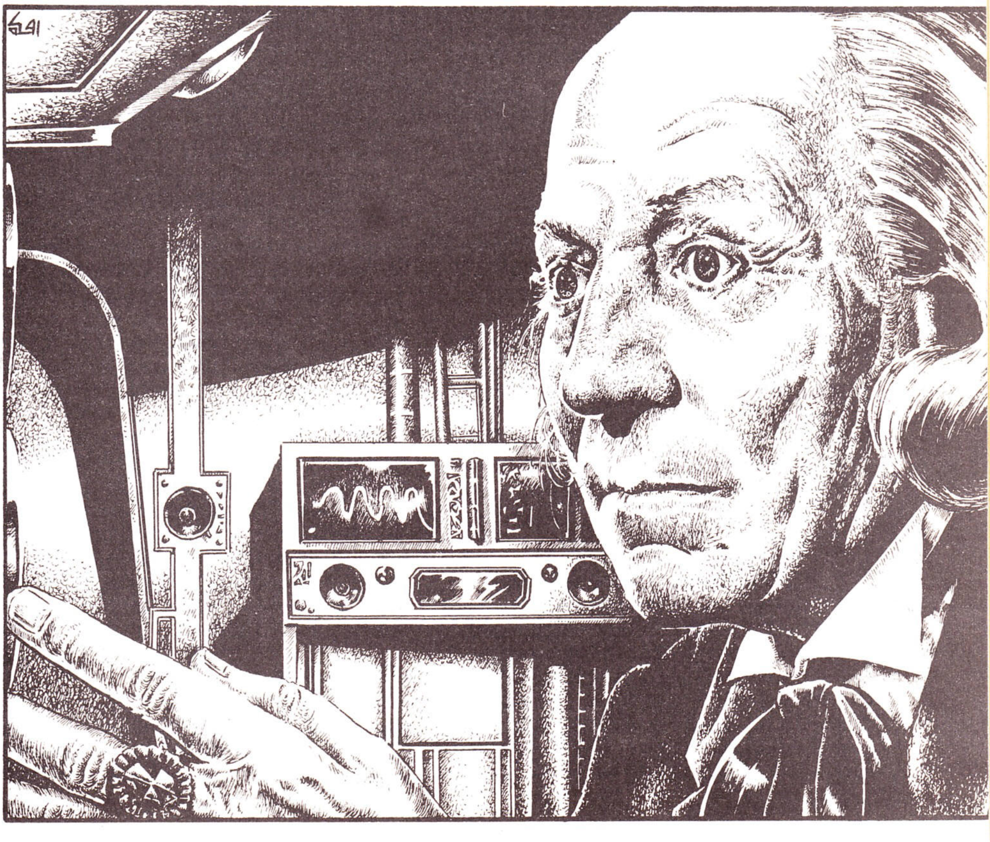
SCENE 1: *ARRIVAL*

The tranquil peace of an island paradise is shattered as the TARDIS materializes on a beach of brilliant white sand. Behind the time ship rises a steep but craggy cliff over which vines and creepers climb. At the foot of the cliff is a dense green carpet of plants that in one direction rises quickly into jungle at the back of the beach; in the other direction, the sea laps against the chalk-like rock. Out to sea, waves break over a reef some 100 metres away; on the beach side of the reef, the water lies still and blue, just inviting a weary traveller to take a dip. All this is apparent on the TARDIS's scanner, around which the Doctor and his companions are grouped.

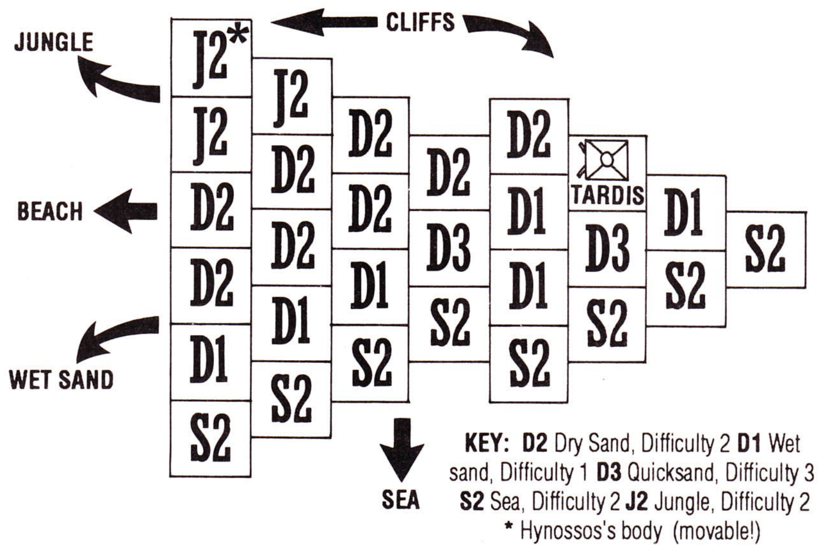
Inside the TARDIS, the central console emits a loud and nerve-shattering bang. Wisps of smoke rise from the panels, but quickly disperse, especially if the Doctor or a companion fans them away.

Examining the circuits in the control console, the Doctor can deduce that a thermal cutout has switched in and that all he needs to do is wait for a few hours until everything's cooled down a bit (difficulty 6 against Knowledge, Electronics is applicable). Any companion who catches sight of what the Doctor is looking at (difficulty 4 against Awareness, Keen Sight is applicable) will see the Doctor is looking at a soot-coated circuit that has undoubtedly seen better days.

The TARDIS has landed on Athenos, one of many islands that make up the land mass of the largely oceanic planet of ▶



MAP 2: THE BEACH Each square represents one area



KEY: D2 Dry Sand, Difficulty 2 **D1** Wet sand, Difficulty 1 **D3** Quicksand, Difficulty 3 **S2** Sea, Difficulty 2 **J2** Jungle, Difficulty 2 * Hynossos's body (movable!)

Hellas. Its inhabitants are regressive Earth colonists who once abandoned technology for the simpler, philosphic life of Ancient Greece; each island or kingdom of islands is analogous to an independent Greek state, and has a corrupted Greek name (other kingdoms for example, could be Thebos, Spartia and so on). Rivalry between kingdoms is intense and it would take a planetary catastrophe for them to unite. The people, however, are generally peaceful.

The Doctor may recall which planet he is on (difficulty 8 against Knowledge); to recall its political status is difficulty 9. He will then know he has landed far in the future along his time stream. Doctors who are prepared to (not the first or second incarnations!) use the TARDIS computer and apply data from sensors can extract this information (difficulty 7, Computing is applicable). Whichever method is used, it is difficulty 10 against Knowledge to extract a minor but useful piece of information: that the sea is a weak flouronic acid that can penetrate and attack organic materials at a molecular level.

The Doctor and his companions have two choices: they can sit in the TARDIS and wait (1A), or go out and investigate the apparent paradise outside (Scene 2).

1A: Wait and sea

If the players aren't willing to get the adventure moving, the only way is to take it to them. After an hour or so (four research turns) it is difficulty 7 against Awareness to notice on the monitor that something is different: the sea is much closer and the tide is quickly coming in. The difficulty of noticing this reduces by one for each research turn that passes. It is clear the TARDIS is going to be engulfed by the sea; although the Doctor may feel safe, nervous companions might panic him into leaving the TARDIS. The TARDIS is immune to the effects of fluoronic acid.

During this time, if the scanner is on, there is a chance each research turn, starting with the first one after the TARDIS arrives, that a companion may notice movement in the jungle, catching a glimpse of a human face. It is difficulty 5 against Awareness to see the figure – who is the slightly curious Hykronos. Hykronos, however, cannot easily be lured from the jungle – he's had his fill of messengers from the gods for a day – but may well lure a hot-headed companion, such as Steven, out of the TARDIS.

As a last resort, if the companions are determined to stay in the TARDIS, the villagers will in due time troop down to the beach and drag the TARDIS on rollers to the temple, unwittingly delivering the Doctor into the hands of his enemies . . .

SCENE 2: *ON THE BEACH*

The real world lives up to the scanner's depiction of a tropical paradise, although the slightly alien sounds of the island's birds and the rasping susurrus of insects makes it seem rather unearthly.

The Doctor and his companions should be encouraged to explore their surroundings. Allow players to send their characters in different directions, even if it causes a small administrative headache. (If you put players in separate rooms to deal with their characters' explorations individually, divide your time equally between them to avoid players becoming bored.) If players find it difficult to envisage their immediate surroundings, lay out some telephone notelets or beer mats to represent the areas in Map 2 (don't point out the quicksand!). Companions can explore the beach, the cliff or the jungle; they can even elect to go for a swim or sunbathe!

2A: In too deep

The TARDIS will be able to furnish any companion with swimming costumes, diving masks, or snorkels; if the Doctor can beat a difficulty of 5 with his Awareness, he can even rustle up some scuba gear or breathing apparatus for no more than two people.

The beach shelves gently towards the reef; there are no hazards to swimming bar the water itself. The dilute fluorinic acid counts as a slow posing, Strength 5, with an attack frequency of 5 action turns. At the end of every 5 turns immersion, roll to overcome a swimming character's Strength with the Strength of the poison (after 5 turns it is 1, after 10 turns it is 2 and so on to its maximum of 5). Attacks continue if the character leaves the water, up to a maximum of 5 turns later.

Tell any character who enters the water that it feels surprisingly tingly against the skin. After 5 turns' immersion tell them that it irritates; after 10 turns that it hurts. They should take the hint and leave! Any character who takes a shower immediately nullifies the effect of the fluoronic acid. This encounter is not intended seriously to injure any character: it is a clue.

2B: Shore things

Characters who explore the bay have a chance of stumbling into quicksand in the areas marked in Map 2. It is difficulty 6 against Awareness to notice the quicksand (characters in distant areas increase this difficulty by the range to the quicksand); once in the same area it is difficulty 6 against Control to avoid it. Quicksand counts as difficulty 3 terrain on the first action turn, which the character must beat to escape using his Move. For each action turn in which the character tries to escape, the difficulty increases by 1; if the character doesn't try to escape, the difficulty remains constant.

Characters trapped in quicksand will be attacked by fluoronic acid in the same way as bathers (2A).

2C: Science lesson

Fluoronic acid, in the dilution present in the sea, is only a mildly corrosive acid: its main feature is that its molecules are small enough to penetrate skin pores and debond many inorganic substances. This the Doctor will know or find out from the TARDIS database or his memory, difficulty 10 against Knowledge.

2D: Body language

Whoever enters the jungle first, or nears its edges, will see (difficulty 3 against Awareness) the body of a man spreadeagled in the undergrowth: it is Hynossos, who has clearly fallen to his death from the top of the cliff. On bending to examine the body closer, the character will be attacked by Hykronos, who sees his chance to avenge his brother's death, even at the risk of tackling a messenger from the gods. The player gets a chance to notice Hykronos's approach, however, using Awareness to beat the difficulty presented by Hykronos's Stealth (Control 4 plus Stealth 1 equals difficulty 5).

During the fight, the action should move away from the body; Hykronos will typically move an area away each time and still attack. Hykronos, however, simply needs winning over: if he wins the fight, he will drag the companion's body deeper into the jungle, where, when the companion recovers, there will be the chance to talk and convince him that the TARDIS crew are friendly. If he loses the fight, he will recover in time to alert the companion to the approach of the villagers, urging him into hiding.

If the rest of the TARDIS crew appear, Hykronos will run for it, leaving them to be found and captured by the village patrol.

The main aim of this encounter is to introduce a possible ally who, although initially hostile, can be won over. He should be kept as a free agent in the event of the companions' capture.

2E: Body unbeautiful

If all the TARDIS crew stumble across the body, the Doctor should really investigate it. He will find, difficulty 5 against Medicine (automatic success) that although the native appears to have been killed by a fall, in fact he died before he hit the ground: the native's chest feels like jelly – the result of a high energy weapon. If this immediately brings to mind the Daleks, there is certainly no harm jumping to such a conclusion.

2F: Caught out

While the crew examines the body, they will probably be too absorbed to notice that they have been surrounded by about a dozen hostile natives bearing spears and bows. 'Murderers! Seize them,' cries the officer in charge. Despite protestations of innocence, the officer will be unswayed by the companions' claims of innocence: there is only one way the truth can be found out – by consulting the Servitors of Cyclops at the temple. The gods will decide the player characters' innocence or guilt.

The players may choose to put up a fight, but they are outnumbered three or four to one, have no weapons, and are hardly a match for their captors. If struggle ensues, crowd companions and attack them with blunt weapons from all sides to knock them out. If a companion is KO'd, don't resolve to any further attacks against him: simply have the natives bind him. Obvious weapons will be taken away from the captives.

If no companion has met Hykronos or is a free agent, by all means allow one to run from the natives – to be met and captured or hidden by Hykronos.

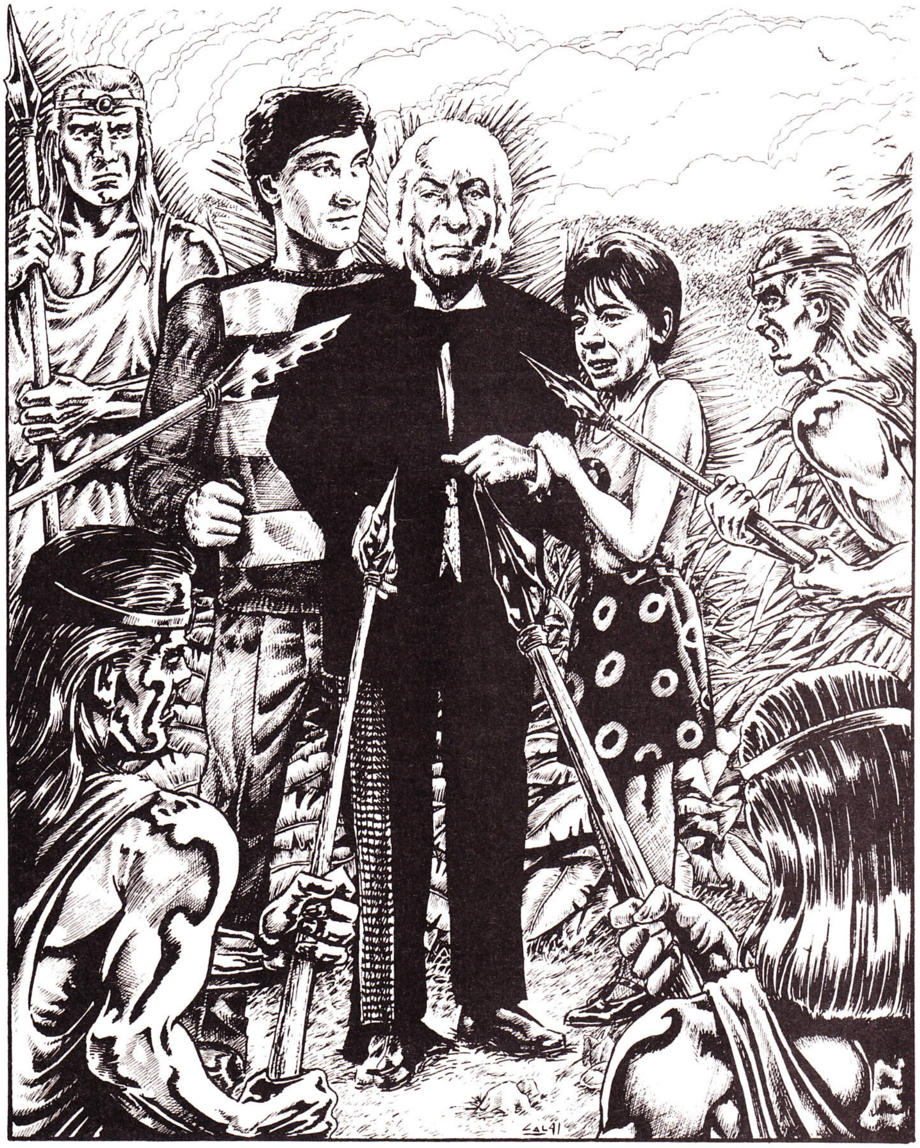
Captured companions will be led through the jungle to the village, and forced to carry the body of Hynossos. If Hykronos gets the chance, he will nobble the back guard and free a companion if no player character is already free. It is extremely hard to memorize the route through the jungle (difficulty 8 against Knowledge, Photographic Memory helps).

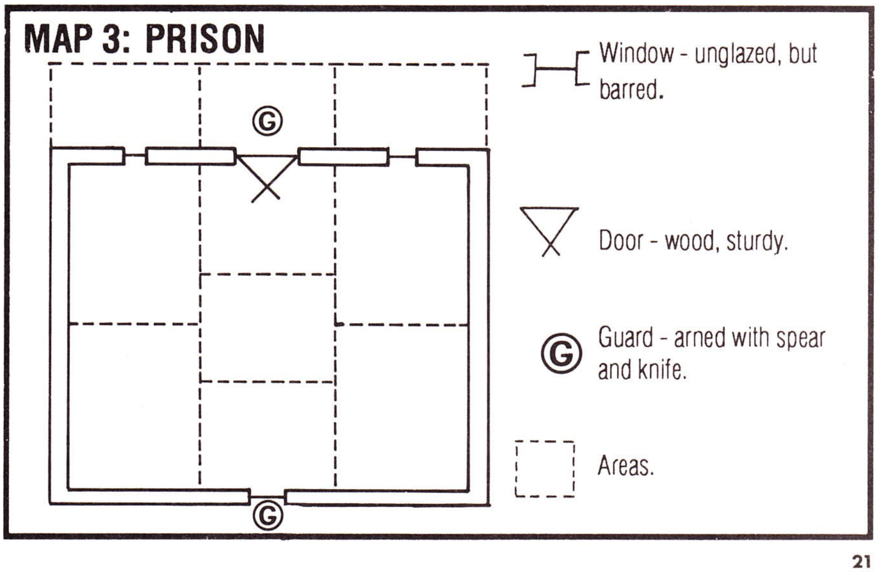
SCENE 3: *IN THE VILLAGE*

Athenosia resembles a picture-postcard village, with squat, white-washed one-storey buildings scattered around a central square. A spring bubbles into a stone trough in the central square, and the overflow of water seeps into the ground. On the far side of the village, a trail leads up through the trees to a sand-coloured temple on top of a hill.

The captives are led to one of the buildings, which is obviously not a prison, but a moderately well furnished, one-roomed house. A guard is placed at the rear window; another stands by the door, which is hastily barred from the outside. Captain Kelsyx explains he is off to talk to the High Priest of the Cyclops god, and marches off in the direction of the temple.

Showing abnormal intelligence for guards in a *Doctor Who* adventure, the two in charge of the prisoners will not be fooled by clever plays from their charges: if one of the companions is 'dying', then that is his fate – it is almost ▶



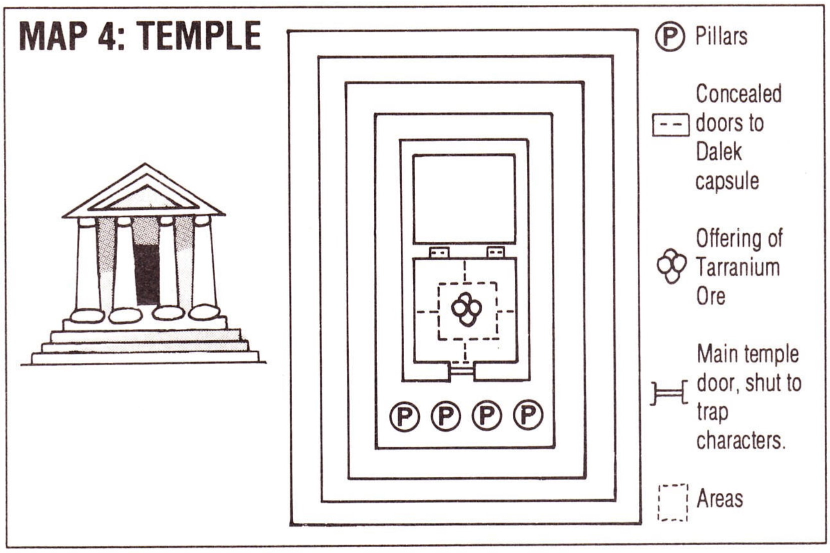

MAP 3: PRISON
G
G
Window - unglazed, but barred.
Door - wood, sturdy.
Guard - arned with spear and knife.
Areas.

certainly the fate the Servitors will decree. This is to allow Hykronos and any free companion to prove themselves: disguised as a native a companion and Hykronos can dummy the guards, biff them with a blunt object, and rescue the Doctor and his friends.

Any objects removed from the companions can be found by the prison door. The two guards are each armed with a spear and a knife, which the companions may deem necessary to take.

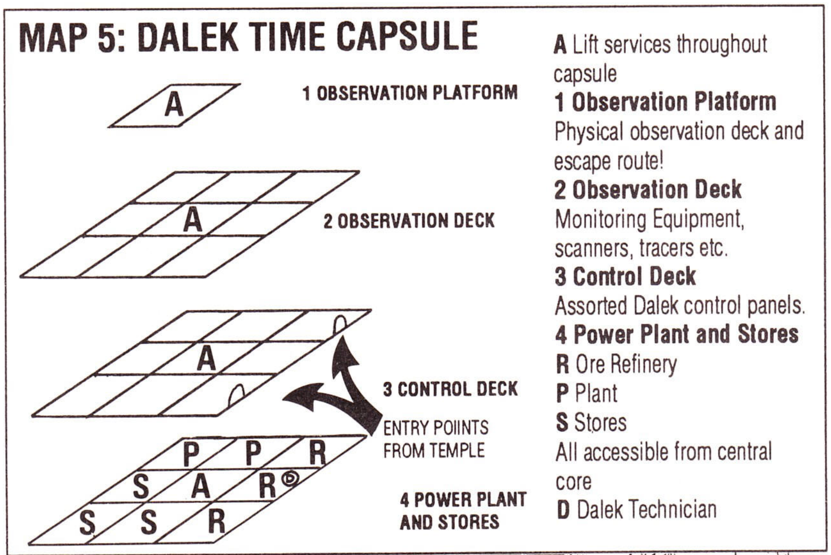
3A: If in doubt, run

It is easy, difficulty 3 against Control (Stealth helps), to sneak through the village to the jungle; there are few villagers about, as most are at work in the mines. Only by entering buildings is there a chance of being noticed. Hykronos can explain more about the Servitors, leaving the Doctor in no doubt that the Daleks are at work, their base is at the temple (Scene 4), and that they need some material from the mines (Scene 7).



MAP 4: TEMPLE

P
Ⓟ Pillars
Concealed doors to Dalek capsule
Offering of Tarranium Ore
Main temple door, shut to trap characters.
Areas



MAP 5: DALEK TIME CAPSULE

A Lift services throughout capsule

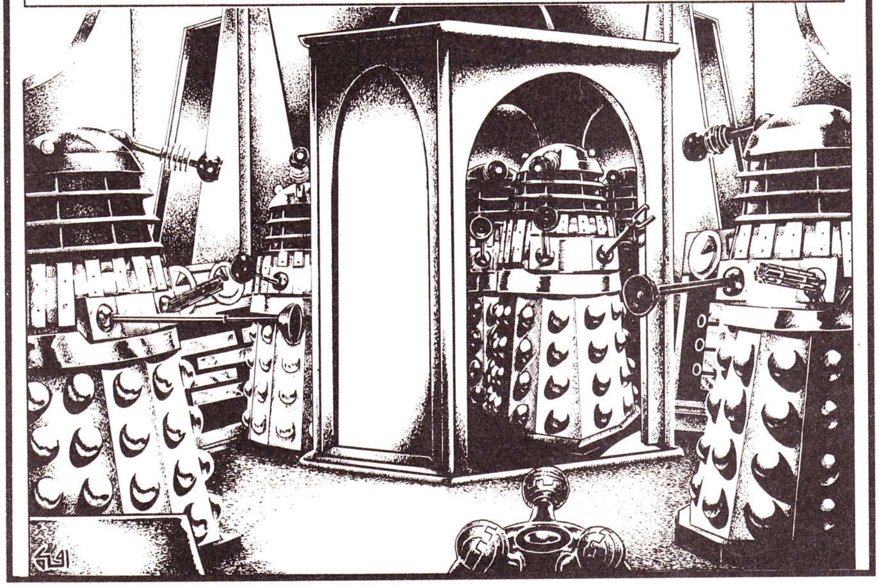
1 Observation Platform
Physical observation deck and escape route!

2 Observation Deck
Monitoring Equipment, scanners, tracers etc.

3 Control Deck
Assorted Dalek control panels.

4 Power Plant and Stores

R Ore Refinery
P Plant
S Stores
All accessible from central core
D Dalek Technician



3B: Help, we're trapped

If the companions have somehow all been trapped and Hykronos has been killed, then the guards on the prison will demonstrate usual stupidity and allow themselves to be fooled by the prisoners. A scuffle is bound to occur in which the guards will have no compunction about using their knives (spears aren't practical weapons in a building) to end an escape attempt. Or you could play the adventure this way and allow Hykronos to enter at a vital moment and knock out a guard from behind.

3C: Search me

Investigating the village is risky: there is little to be found: the Athenosians are poor but happy people, who take pleasure in the gifts of the sea and the land. Evidently they are craftsmen, but there is no widespread evidence of metal: spears and knives are made from sharpened shells. Investigating the village raises the difficulty of sneaking about to 5; failure will alert someone to the intruders' presence and the alarm will be raised.

In the largest building, the head man's house, there can be found samples of the complex taranium ore mined by the villagers (see Scene 7) as well as a metal knife made of Dalekanium – a gift from the gods for the villagers. It is difficulty 5 against Awareness for these items to be found in a 10 action turn search of the house.

Referee's notes

A map of the village isn't important – handle any searching in an abstract fashion, pointing out the largest house as being slightly ornamented and obviously the most important of all the buildings. Make the companions roll once each research turn they are in the village to determine whether they are noticed.

SCENE 4: *THE TEMPLE*

To all intents and purposes, this looks like a simple Greek temple built out of reddish-coloured sandstone. Steps lead up to a plinth, at the front of which four round columns rise to a triangular frieze, in which a single blank eye is painted. The only entrance is through the columns: a tall rectangle of darkness that looks almost unwelcoming.

If the characters are free to explore, they can discover that the temple vibrates slightly, and there is a faint hum in the air: it's remarkably like being next to the TARDIS (difficulty 4 against Awareness when within one area's range). Scraping at external walls will reveal hard metal beneath: a stucco layer has obviously been applied over some alien object. It is difficulty 6 against Knowledge to remember seeing this type of structure before: that of a Dalek time ship.

4A: In with the in crowd

One way to get in 'unnoticed' is to hide in the large baskets used to deliver tributes of taranium ore to the gods. Each night, about a dozen baskets of ore are delivered to the temple, consecrated by the high priest, and left for the gods to claim. In return, the gods sometimes leave a gift of metal objects, like the Dalekanium knife in the head man's house. The baskets are easily big enough for a man to hide in, and it is quite conceivable for the characters to arrange to be hidden in the baskets and delivered into the temple.

4B: We did it their way

Characters that have failed to escape the Athenosians will be forcibly brought to the temple and abandoned on the steps for the high priest to emerge and pass judgment. Characters will be brought by the guards into the building itself at the same time as the taranium ore.

4C: Of course nobody saw us . . .

Anyone snooping round the temple will be seen by Dalek security monitors: the Daleks will therefore be expecting any 'unexpected' visitors.

4D: Temple fortune

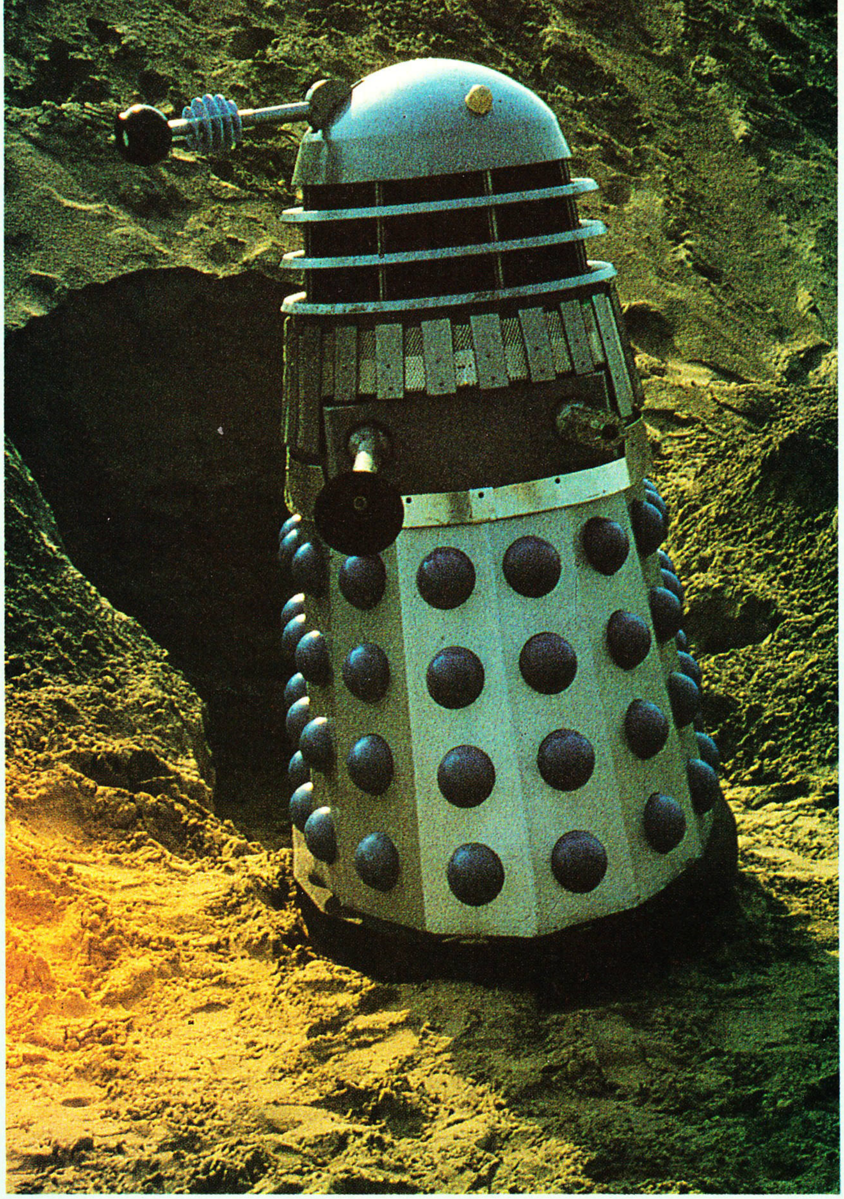
Once inside the temple, the door to the outside world will be shut, trapping the characters inside. Two pepper-pot shaped doors rise in the opposite wall, and three Daleks glide out of each one – including the Red Dalek. They fan out, surrounding the characters . . .

What happens next largely depends on whether the characters are captives or voluntarily in the temple. In essence, however, the Red Dalek knows the characters are there and will take a few seconds to identify the Doctor or his associates: either he will give a staccato ultimatum to deliver the Doctor, or he will pronounce the Doctor's death sentence. The characters must act quickly: the Doctor must come up with a good reason for the Daleks not killing him (by all means make the player who controls the Doctor sweat a bit!).

The Daleks, however, will not open fire while the characters are near the taranium ore and the ore is in the ship. To do so invites disaster: the phosphorescent ore could produce an unpredictable time implosion, stranding everyone present in time and space – the Daleks couldn't even be sure they would exterminate the Doctor, nor would they be able to get their mined ore back to Dalek Supreme. If the Doctor realises this, he is saved, provided he keeps the ore next to him. (And if the Daleks do get the courage to shoot, ensure that Hykronos is the one who gets hit!)

4E: The only way is up

There is only one escape route for the Doctor: into the Dalek time capsule, sealing the doors against his enemies. As a defence against pursuing Daleks (one through each door), taranium ore can be shoved into the barrels of the Daleks' guns (difficulty 7 in hand to hand combat; any Dalek that fires with a



FRIENDS AND FELONS
Daleks

The exact number of Daleks in the adventure is up to the referee. The companions typically see only six at any one time, and the size of the Dalek capsule suggests only a small force is present. In essence, some Daleks need to escape the capsule before it is destroyed; and a few others need to come in from other parts of the island, where they have been stationed on patrol, to worry the Doctor in the chase scene. Eight Daleks including the Red Dalek should be enough: use the statistics in the Time Lord rules, and treat the Red Dalek as a Black Dalek.

Athenosians

Humanoids in appearance, Athenosians have fair, metallic looking hair and well tanned skin: they have mutated slightly from their original human stock to adapt to the environment of Hellas. They typically wear simple white kilts or tunics and sandals. Warriors should be treated as Ancient Worlds soldiers in the rules, armed with spear and knife (both count as edged weapons, inflicting 4 Wounds). No Athenosian wears armour; all of them speak perfect English. They are immune to the effects of fluoronic acid.

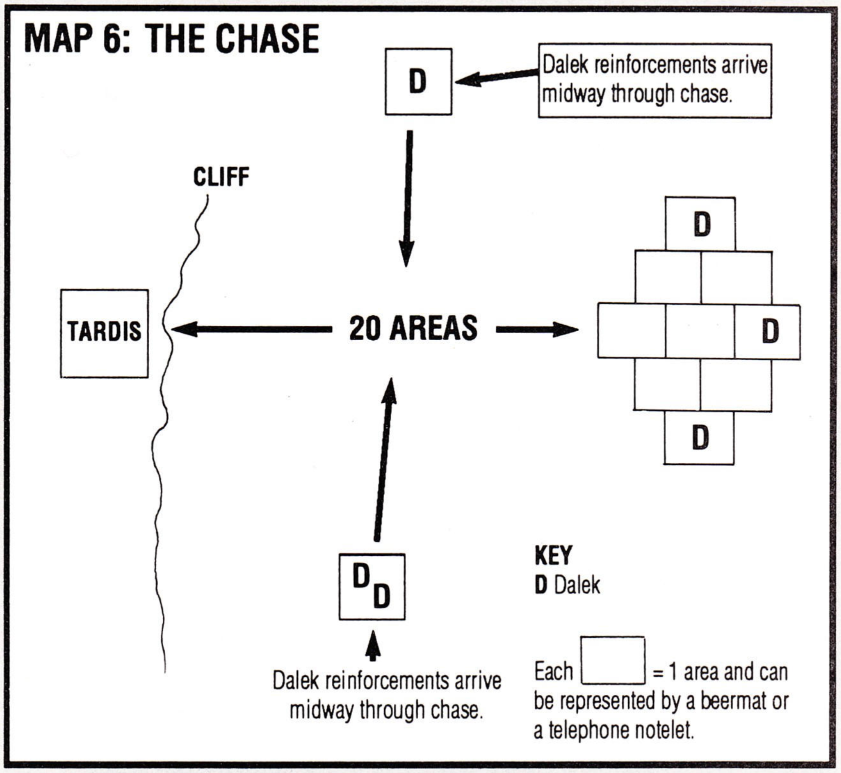
Athenosians try to live a Greek ideal of philosophising and peaceful coexistence. They are hard to incite to violence, but murder of their own kind is one of the few things that will provoke hostility.

Hykronos

Daring with his brother Hynossos to look upon the secret rites of the Servitors, the two Athenosians crept into the temple the night before the TARDIS arrived and hid among the baskets of ore. Overhearing the Daleks talking of their contempt for the natives, and thereby learning that the gods were mere creatures, the two ran to reveal their secrets to the village. Unfortunately, Hynossos stumbled on leaving the temple, alerting the Daleks to the brothers' presence. The two were chased through the jungle: Hykronos made it to the cliff and clambered down; his brother was hit by Dalek fire just as he made the edge.

Hykronos is naturally sceptical about any messenger from the gods. He will initially regard the TARDIS crew as enemies, but if he hears them talking or theorizing about the Daleks, he will know they are people he can trust – and, as messengers from the gods, more than capable of dealing with the Servitors.

▶



MAP 6: THE CHASE

Dalek reinforcements arrive midway through chase.
D
CLIFF
D
TARDIS
20 AREAS
D
D
D
D
KEY
D Dalek
Dalek reinforcements arrive midway through chase.
Each ☐ = 1 area and can be represented by a beermat or a telephone notelet.

◀ He is resourceful, hunting for the village as a living; bright, and willing to contribute to any of the companions' plans. If he is beaten in hand to hand combat by a companion, he will have great respect, as he is quite competent himself.

Hykronos: Strength 4; Control 4; Stealth 1; Size: 3; Weight: 4; Move: 3, Running 1; Swimming 1; Knowledge 4; First Aid 1; Wilderness Lore 1; Determination 3; Awareness 3.

High Priest

The high priest is an Athensian under Dalek mind control. He speaks the will of the Daleks and calls on the wrath of the Cyclops to strike down those who might deny their godly status. He will be present with the ore when the companions are delivered to the temple, but be dismissed by his overlords to prevent him from getting in the way. He has no real role in the adventure, but is a figure that the villagers respect.

COMPANIONS

Role-playing groups usually have more players then the Doctor has companions: the two characters provided here are ready-to-use characters who could have mistakenly entered the TARDIS, say, at the London Transport Museum in Covent Garden, London.

Dominik

Strength 5; Control 4; Marksmanship 2; Brawling 2; Stealth 2; Size 4; Weight 3; Move 3; Running 1; Knowledge 4; Wilderness Lore 1; Computing 1; Engineer 1; Determination 4; Awareness 4; Command 1; Striking Appearance 1.

Dominik is, by day, a rather bored civil servant working on European affairs; in his free time, he is a member of the Territorial Army, and has become quite capable as a squad-level leader of men. His army collegues call him 'Silver Fox' owing to his grey hair – quite surprising in a man in his mid-twenties.

He is independently minded and resents the dominant personality of the first Doctor: he prefers action, without thought of the consequences. He is not unlike Steven, although would probably become involved in a clash of egos. A reliable friend in a punch-up. In the TARDIS he has adopted fatigues, partly to make him feel comfortable in an alien and unusual environment.

Teresa

Strength 4; Cheat Death 1; Control 3; Gymnastics 1; Size 3; Weight 4; Move 3; Running 1; Driving 1; Knowledge 4; Detective Powers 1; Determination 4; Awareness 4; Keen Sight 1; Striking Appearance 1.

Teresa is a journalist who's used to getting her own way and getting facts right. She'll happily muscle in on a story and follow it doggedly. Her experiences have left her quite fearless, and she took wandering into the TARDIS with Dominik in her stride. To her it was nothing weirder than some science fiction ideas a writer friend kept coming up with.

She's a keep fit enthusiast and has turned her room in the TARDIS into a mini-gym. The Doctor finds that she seem to have more energy than the rest of his crew put together. Her cheerful round face will often break into a smile to diffuse tense situations. Teresa is noticeably tall, and has stylishly short hair: she favours tracksuits and trainers.

blocked gun is destroyed – and the first Dalek through each door should fire and be destroyed! By this time the companions can seal the doors against the Daleks (which will electronically operate the main outer door and leave the temple).

While in the time machine, the Doctor can sabotage it to destroy it safely and whichever Daleks are present. The level the characters enter is the control deck: the deck below is the stores, labs and power rooms; the deck above is the observation deck, which has a lift to the roof (the way out).

In the power rooms, taranium ore is being refined and stored ready for the junior technical Dalek to get the time engines working. This Dalek is hard at work and absolutely no threat as it has a claw and sucker arrangement insead of a sucker and gun in its manipulator panel. But from behind, any Dalek looks dangerous.

The Doctor can arrange to destroy the ship by repairing the time engines and setting it to take off and explode in the time-space vortex: an explosion can be triggered by hurling the poor technician Dalek into the chute leading to the taranium refiner, leaving only a short time for the Doctor and company to leave the ship by the observation chamber and clamber down the temple's outside wall. There, of course, they will run into the escaping Daleks and be pursued through the jungle (Scene 6: The Chase).

4F: The time capsule

Treat the Dalek time ship as a simple cube on three levels, at the centre of which is a lift system. Invent scenery as necessary: store rooms are uninteresting: what is important is the power plant room, the control room and the escape route through the observation deck. Dalek lifts are panels set into the floor and are not immediately noticeable: it is difficulty 4 against Awareness to see them, and difficulty 6 against Knowledge to operate them.

The characters should feel under pressure to disable the capsule and get out in a short time. While doing so they can witness the Daleks in the outer area trying to cut through the external door to escape – the Daleks know they can get through this door quickly – cutting through the Daleanium doors into the capsule proper is out of the question.

SCENE 5: *MAKE IT MINE*

The taranium mines are not a vital part of the adventure, but the Doctor might prefer to visit them, say, to obtain materials or examine the ore that the Athenosians are extracting. The mines are open cast, and basically the forty or so workers just hack away at a cliff with tools given them by the Daleks (pick axes with carbide-tipped Dalekanium heads). Each day the extracted ore is delivered to the temple in the evening.

The taranium ore is very low yielding and has phosphorescent properties: it glows visibly in dim light. It is completely harmless, but would any scientist trust a glowing ore, possibly with radioactive properties!?

A player who tries hard enough might

well persuade the miners that the Servitors are not what they seem, playing on the lack of reward for all the effort. But the Athenosians are fond of their gods: only Hykronos knows of their evil and will speak against them.

5A: Open choice

The Doctor might raise the Athenosians against the Daleks, or he might use the taranium ore to construct a MacGuffin capable of temporally displacing the Daleks. Be prepared to respond to the players' ideas.

SCENE 6: *THE CHASE*

At some time near the end of the adventure, probably after the Doctor has arranged for the Dalek craft to be destroyed, the Daleks should pursue the Time Lord and his companions through the jungle to the TARDIS. Whether the Doctor relies on his 'infallible sense of direction' (difficulty 3 against Awareness) or the companions use a direction finder to pinpoint the time ships' location (difficulty 4 against Knowledge), start the chase about twenty areas from the TARDIS.

It's unlikely that either the companions or the Doctor will have had time to find their way about the island, therefore they should not know that although the line they take to the TARDIS is indeed the most direct one, it ends with a drop down a cliff! This is intentional: companions that make it to the cliff edge can hide behind trees ready to push the Dalek off the edge, thereby providing a means of destroying their pursuers. Inventive companions may use vines in quickly improvised traps in order to snare and then catapult the metallic monsters over the edge.

6A: Handling the chase

Either draw on paper or set up nine telephone notelets or beer mats to represent the areas given in Map 6. Roughly work out 20 areas distance and place a notelet to represent the location of the TARDIS – do not tell the players there is a cliff in the way, because they cannot see that far! Use miniature figures or counters to represent the companions and the Daleks, one of which should be the Red Dalek; place one Dalek token in each marked area, and allow the players to place their characters' tokens in any area they wish. Action turn one now begins: ask the players what their characters are going to do; the Daleks will all move towards the companions this turn chanting, 'Search and destroy, search and destroy.'

Jungle counts as terrain of cumulative difficulty 2: it is difficulty 2 to move one area, difficulty 4 to move two areas, and difficulty 6 to move three areas. Companions are able to run at Move 4, the first Doctor can run at only Move 3; Daleks have Move 2 and are at a considerable disadvantage because the referee must roll each turn to see whether they can move even one area!

Daleks will generally alternate which of them tries to move two areas and which move only one or remain stationary and fire. They should always try to move two areas if the characters outdistance them too much. If the companions get too cocky, allow some Daleks to move into the same area and use group fire to make their guns more devastating.

As the characters run towards the TARDIS, lay out more notelets or draw more areas to fill the terrain. At about the halfway point, Dalek reinforcements should arrive, seeming as if to head off the companions on each flank, two areas distant from the companions and one area ahead of them, at the end of the action turn – in effect, the Daleks have just moved into sight that turn.

Continue the chase until the companions suddenly realize that although the TARDIS is only a few areas away, there is a drop of about ten vertical areas to the beach.

At this point their options are to stay and hide, ready to push Daleks off the edge, or to climb down the cliff using the vines. The climb is difficulty 2 for each vertical area – characters may use either Control plus Mountaineering or their Move to make progress. To force a Dalek off the edge, use Control against the Dalek's Defence to hit, then Strength against the Dalek's Weight to force it over the edge, adding generous bonuses for drop kicks (+2 general modifier) or for using vines. Any Dalek that topples is destroyed on the beach below (no need to roll).

No Dalek can fire at a companion who is climbing down the cliff – its gun cannot be pointed at such a severe angle.

SCENE 7: *DEATH TO THE DALEKS*

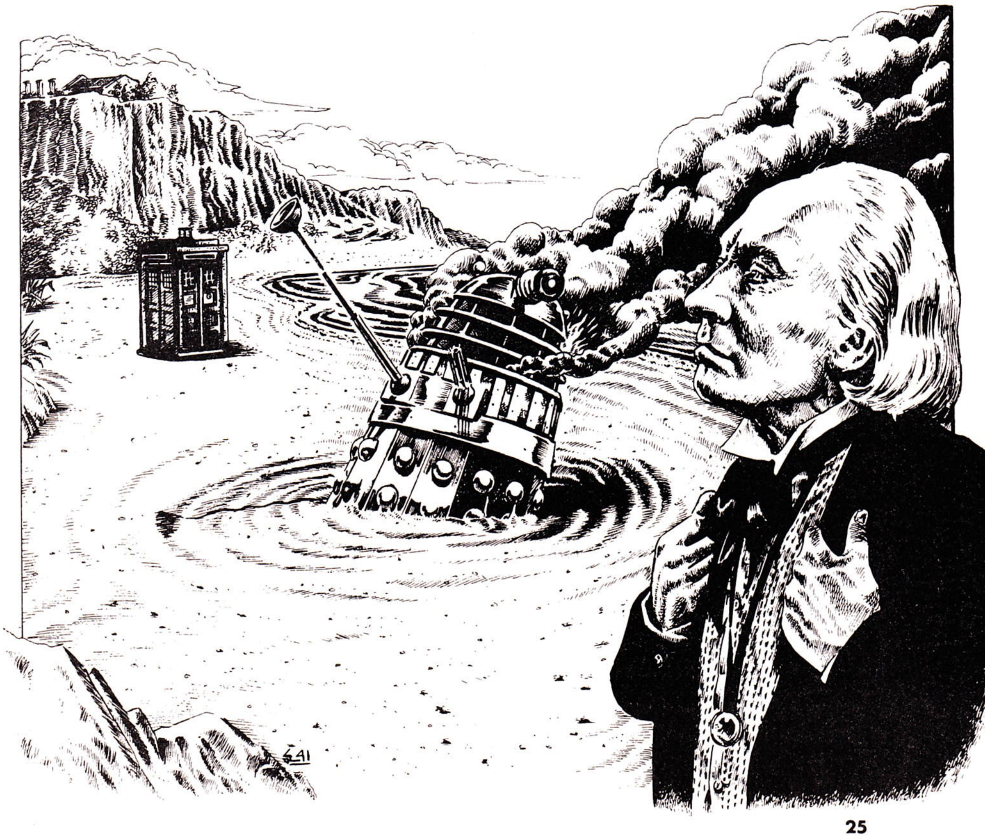
Once the companions reach the TARDIS they are safe, although they should deal with any surviving Daleks. If they wait long enough, any surviving Dalek, usually just the Red Dalek, will get to the beach in time to be bogged down in quicksand, where the fluoronic acid in the seawater will make short work of its electronic circuits, trapping the Dalek until the tide comes in and drowns it. Daleks trapped in quicksand should emit puffs of smoke and screech, panic-stricken, 'Cannot move, cannot moove, cannot mooove . . .' at which point their speech circuits give up in a sort of whining fade.

Or, realizing the potentially incapacitating power of fluoronic acid on the living creature inside a Dalek shell, the Doctor and company could make water bombs and attack any surviving Daleks. The acid would seep through the grilles in the Dalek's top part and down into the creature below.

To allow the Doctor to see the end of the Daleks, you could force a quick electronics repair on him before the TARDIS will take off (difficulty 6, takes 20 action turns). The TARDIS will be fully operational once the Dalek menace has been dealt with and Doctor is free to leave.

◆

Module compiled by Ian Mars © 1991 Ian Marsh and used with permission Time Lord © *1991 Ian Marsh and Peter Davill Evans. Illustrations by Colin Howard.*



DIRECTING WHO

Darrol Blake

Vivien Fay in the Cailleach costume. Photo © BBC.

Anniversary stories? No problem for this director

Darrol Blake languishes on a sofa in the living room of his West London home and laments, "I've spent the last twelve to fifteen years working on soap operas." Although he's quick to add that he enjoys them enormously he has perhaps unwittingly explained why he still retains such an enthusiasm for his previous work, and especially *Doctor Who*. Although he is now best known as a soap opera director with such credits to his name as *EastEnders*, *Brookside* and over a hundred episodes of *Emmerdale Farm* his past work includes a wealth of memorable telefantasy including *Adam Adamant Lives!*, *Doomwatch* and *Ace Of Wands*.

However, it is his award-winning 1978 *Doctor Who* story *The Stones of Blood* that we are here to talk about. I began by asking an inevitable question; Just how did he get started in the business?

"Well, I got the idea around the age of nine or ten, certainly by eleven I can remember being in the school play, *Treasure Island* and wanting to be the man who made the shows. First of all I thought I'd get to it by being an actor but by my early teens I decided I was the most boring person on earth and no one would pay money to see me! So I had to get at it through a second tack and that was to be a designer. I'd always made model theatres in my bedroom and things like that. We had a local rep in Hayes where I lived and I used to go and paint scenery in my school holidays.

"I wanted to get into the business as soon as I could so I wrote to BBC Television, Ealing Studios, Windsor Rep Theatre and the Harrow Colosseum. Nobody answered at all except the BBC who told me they had vacancies for *Radio Times* clerks, warehouse boys and office juniors. I thought 'How dare they!' I left school at sixteen and after being out of work for three or four weeks bothered to answer this letter from the BBC. I went for an interview and got a job as a messenger at Lime Grove reception. I couldn't have known just how incredibly lucky I was to be in television at that time – the first thing I worked on in the studio was *Quatermass II*.

"After my national service I made a little corner for myself in what were then called women's programmes. There was a miniature television service in the afternoons with drama, fashion and discussion shows. I used to design a lot of them and we had about fourpence per show. The women who produced them knew I wanted to be a director and gave me unofficial chances to direct. The BBC in those days was not in any way hidebound by unions or anything like that so the patronage thing still operated, much as it does today really. I'd had no training – it just seemed I'd spent all my life in a television studio sitting behind good, bad and indifferent directors. That was my training and sitting in the front seat instead of the back seat didn't seem all that extraordinary to me. That was in 1961 – I didn't officially become a director until Ned Sherrin gave me the chance in 1965 on a Saturday evening satire programme called *BBC3*.

"I remember when Sydney Newman brought Verity Lambert over from Thames or ABC as it was known then. I was in the design department and sharing an office with Raymond P. Cusick. At the drawing board next to me he designed the Daleks and eventually, many years later, got a hundred pounds which in those days was called ERR – Extra Responsibilities Reward. That's the way life is, or was. You get canny after a time." He shoots me a wry grin and suddenly becomes animated when I ask him what he remembered of Verity Lambert from his time as a designer on *Adam Adamant Lives!*

"There was a marvellous story going about that she got terribly depressed that they couldn't use stock scenery for

Doctor Who. She went to Sydney and said 'Dear, oh dear – it's all costing so much and I don't know what to do – I can't afford a spaceship.' Sydney said, 'It doesn't have to be a spaceship – it can be anything that flies. It could be a phonebox!' Years and years later I quoted this to Verity and she said, 'No, it didn't happen. Go on telling it though, it's a lovely story!"

Upon becoming a director, shortly after his colleague and flatmate Ridley Scott, a succession of work followed including *The Onedin Line*, The Regiment and the controversial untransmitted episode of *Doomwatch: Sex and Violence*. Then, after directing in the theatre for several years, he received a call from another old colleague.

"I had first met Graham Williams when he was the script editor on *The Regiment* in the early Seventies. I remember when he asked me to come back to the BBC to do *Doctor Who* in 1978. I had been away for four years. Technology had raced ahead so I tagged myself onto A. J. 'Mitch' Mitchell – an incredible man. He was a video effects designer who put an enormous amount into *Doctor Who* and television generally. I just tried to catch up on what had been happening since I'd been away. I was still in the days where you superimposed pictures and things had become much more sophisticated in my absence."

ESTABLISHING THE PLOT

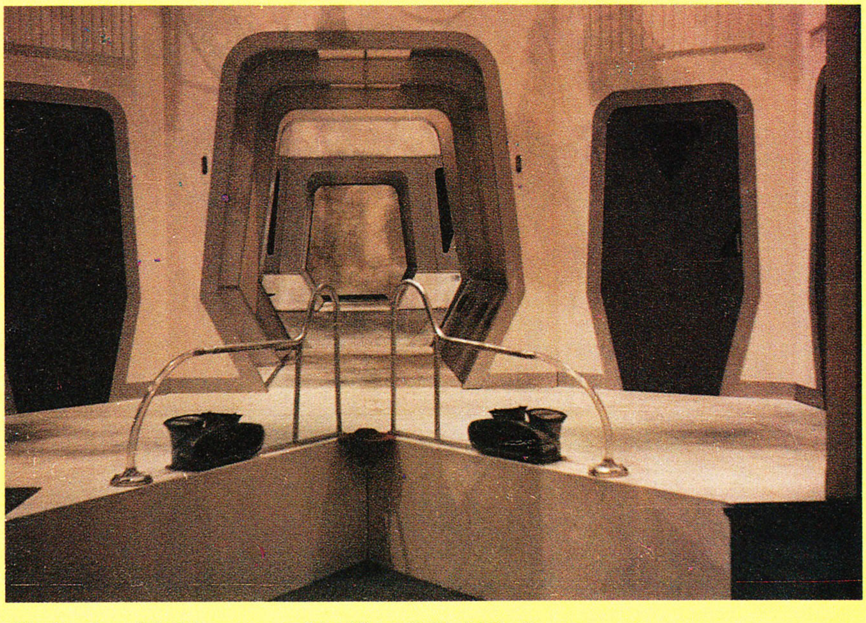
"When I arrived I had a long chat with Graham about the script. I read it and said, 'It's got four characters and it's set in England in 1978 – this is the cheap one isn't it?' He said, 'No, no, no,' but I think it was. I soon discovered that the costume designer had already designed something for the monster – a sort of cereal packet with knobs on for an Equity member to stride about the countryside in. I said that we weren't going to do that, but have visual effects stones that would move around and suck blood instead. However, because there was always an Equity member in a daft suit in *Doctor Who* the costume department assumed the creature would be animated by a human being."

Coming to the series at a time when concern with violence and horror levels was foremost I asked Darrol what age audience he had in mind for his episodes.

"This question always throws me. I never think of the age of the audience. I think it's patronising to think 'Oh well, they're only eight so they won't understand if ...' Having said that I apparently went too far with *Stones of Blood*. After I'd left it they cut a scene where the minor villain and his American wife are running round the stately home terrified because they know they're being surrounded by these stones. She did some hysterical screaming that went on for rather a long time and the head of department, or someone at the BBC, said it was too frightening. It wasn't the monsters but that woman's hysteria which was

Tom Baker in rehearsal with K9 (voiced by John Leeson) on the TARDIS set for *The Stones of Blood*. Photo © Kevin Davies.

Mary Tamm prepares for a scene following the Ogri's damaging attack on K9. Photo © Kevin Davies.



The interior of the Megara spaceship. Photo © Kevin Davies.

▶

◀ thought too frightening for children."

Another scene cut, this time before it was even filmed, was the infamous 'birthday party' from episode one.

"That was my idea. We had to improvise because the first script was about two or three minutes short as we discovered in rehearsal. There was great talk about this being the hundredth story and the programme's fifteenth anniversary so I said, 'Why don't we open with a birthday party?' John Leeson sang 'Happy Birthday To You' very badly as the dog and we ordered a cake. We improvised a party scene and it filled the gap. It's a rule in drama that the assistant floor manager reports back to the producer and script editor every day with timings and any word changes that have occurred in the script. Anyway, she reported back and there was an explosion. They said, 'You can't have this!' so I asked them why. They told me it was because the Doctor didn't eat. Apparently he gave jelly babies away but never ate them.

"Graham Williams told me this was because if he ate them he would have to go to the loo and he never went to the loo. Anyway, I said that he didn't have to eat the cake – it was just there with fifteen candles on it. Then Graham said, 'But the Doctor isn't fifteen, he's fifteen hundred or five million something.' Then I suggested he should only have one candle!"

Darrol is eager to defend the concept when I recount Graham Williams's criticism that suspending the audience's disbelief would have been difficult if they witness such a scene knowing full well it was the programme's fifteenth anniversary.

"We weren't celebrating the programme's birthday – that would have been stupid. We were supposed to be celebrating the Doctor's birthday and I thought the audience would be amused by that. As I said, the episode was under-running anyway. What we eventually got was an extremely boring scene with the Key To Time and that was that."

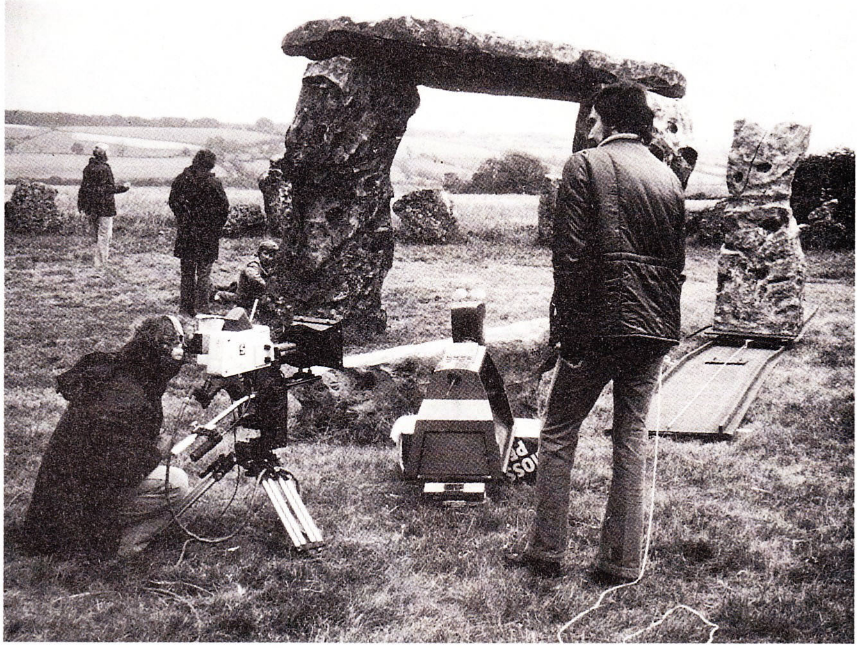
FRIGHTENING THE DIRECTORS

Would he comment on a statement by David Fisher (the story's author) that "Tom Baker may have frightened directors"?

"I wasn't frightened by Tom at all, because I pulled a trick that I didn't know I'd pulled. I cast a marvellous actress called Beatrix Lehmann as the old archaeologist. She had a great reputation in theatre and films and was a great lady though very formidable – if anything I was more frightened of her than Tom! She was well into her seventies and had lived all her life with a succession of dogs. She agreed to do the show and told me later it was because she was fascinated by K-9 and wanted to know how they did it!

"She actually formed a great friendship with John Leeson who, being much younger, was greatly in awe of her because of her reputation as a classical actress. I remember we shot scenes out of order and because a lot of them

The Doctor meets a raven in Vivien Fay's house. Photo © BBC.



The camera crew line up a shot in which K9 fends off an attacking Ogri on location, at the Rollright Stones. Photo © Mat Irvine.

were very similar it could become quite confusing. The only person on set who knew exactly what they were doing at all times was Beatrix Lehmann. In rehearsal Tom would fart about as he usually did and she would say, 'Are you going to do that? You didn't do that yesterday!' Tom would get back on his chalk mark and do what he did yesterday or what I asked him to do. She was a joy to work with."

"I got on very well with Tom and we still meet on trains and in television studios and have jolly chats. I'd love to work with him again. I remember him stopping one day in rehearsals, right in the middle of a scene, and saying, 'Do you enjoy your children Darrol?' I said, 'Well yes, I love them. I enjoy them enormously.' Then he said, 'Oh good,' and got on with the scene. He used to come out with the most bizarre things. He had nowhere to live at that time and couldn't wait to go on location and be looked after in hotels and things like that. he insisted on wearing his costume about and had a toothbrush in the top pocket. There was a woman who was employed full time by his agent to find him a home and she used to take him to see flats and houses around London. He used to come back and say 'No, no, nothing.' "

At this point Darrol launches into an impression of Tom Baker's animated features in 'long face mode' and not for the first time that afternoon I wonder whether my leg is being pulled.

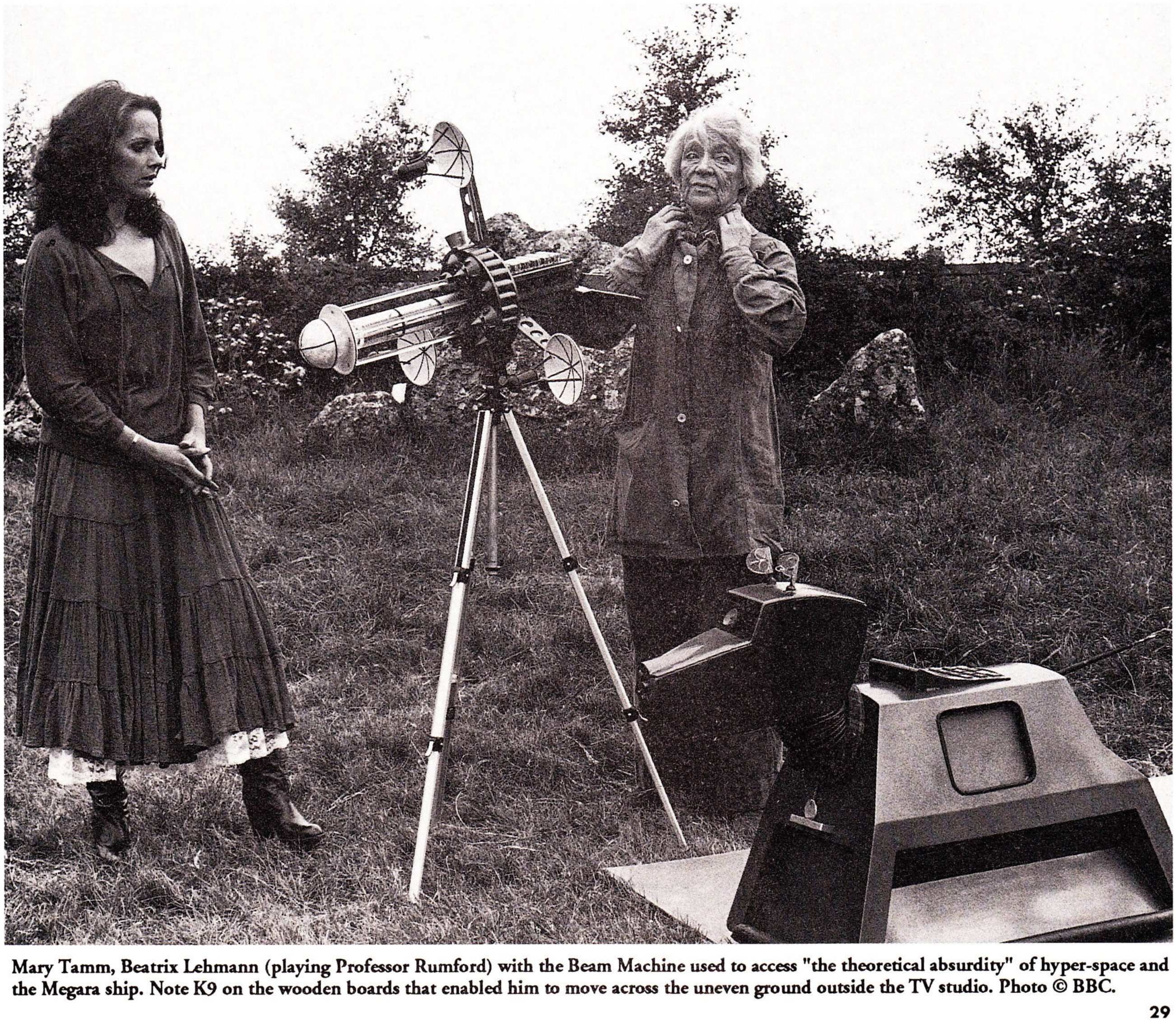
"Every now and then he would get bored with what he was doing and say 'Why do I have to say all this rubbish? The audience don't want this, they just want me striding about and lots of special effects.' Whatever page he attacked I would defend by saying, 'You've got to say that because the audience won't understand this, this and this. If you cut that bit then she can't say this, this and this' and so on. I think I probably bored him to death with detail. He would eventually say 'All right, all right', stand on his chalk mark and say the line. If the director does his homework and knows what he's doing then I usually find the actors follow suit unless they're crazy or drunk. Tom's far too intelligent and far too good an actor to torpedo shows."

"Tom loved the show and loved doing it most of the time but every now and then he'd get cross about the scripts. Every time you guest on these shows you think your script is the first time this has been done and you usually discover later that of course it isn't. There was a scene where something possesses the Doctor and he's supposed to lure Romana over the cliff edge at the end of the first episode. Tom refused to do it because he said the Doctor had been taken over every other week for as long as he could remember and it was getting stupid. So I asked him if I could use his voice and he just called out for Romana and we dubbed that on. What was scripted was him physically being there but I compromised by showing shots of the trees leading her on. I thought this was at least a variant on the 'possessed Doctor'."

OPERATING K-9

"Mary Tamm was a nice, intelligent girl. They had cast her with the notion that she was as intelligent as the Doctor – not just a little girl in a short skirt who ran around screaming all the time. Then the scripts simply didn't live up to it and she did a lot of running around screaming and saying 'Oh Doctor!'. This was simply not what she had been offered. I can understand her being disappointed but I think in mine she was fairly strong, intelligent and independent of the Doctor.

"I remember we had K-9 running on ploughed fields and various other places. Dear old Mat Irvine said it couldn't be done, so we put planks down and we shot the field though some grass and weeds which masked ▶



Mary Tamm, Beatrix Lehmann (playing Professor Rumford) with the Beam Machine used to access "the theoretical absurdity" of hyper-space and the Megara ship. Note K9 on the wooden boards that enabled him to move across the uneven ground outside the TV studio. Photo © BBC.

Clockwise from top left: Tom Baker up to no good on the TARDIS set; the Megara spaceship exterior; Mary Tamm with two pieces of the Key to Time in the TARDIS "Limbo Room"; K9; Mary Tamm and Tom Baker pose for a fan photograph at the end of a studio session; and director Darrol Blake. All photos © Kevin Davies except Blake, © Marcus Hearn.

the planks the tin dog was on. We got him travelling quite fast to rescue Romana which took a bit of ingenuity.

"John Leeson was in the driving cab of the OB van with a microphone. Tom would be out in the set and they could communicate. John would do his lines and they'd treat them so he'd sound like K-9. Between scenes they would communicate over *The Times* crossword so winging across the airwaves you would hear things like, 'Have you got 2 down?' and 'Yes, but 3 across is a bit tricky,' and that sort of thing."

Was he bearing the style of Hammer horror films in mind during the production?

"When I read the script it smacked of Hammer very much indeed. There was a stone circle, a ring of druids, the moon going in and out of the clouds and people with flaming torches. It's difficult to shoot that in such a way so it ends up looking like anything other than a Hammer horror film. I don't think it did necessarily but the ingredients were such that comparisons were possible.

"I remember John Nathan-Turner was the Production Unit Manager on this. He'd been a Floor Manager for me four years before on a series called *The Venturers* which was about a merchant bank. I was happy to work with him again and I remember he was quite beady about the cost of things. That was his job – it's not that we were overspending or anything. I remember we had an end-of-shoot party here and he told my wife (an actress called Anne Cunningham who was in the original cast of *Coronation Street*), that he was totally besotted by soap opera and that his greatest desire was to produce one. He eventually succeeded the throne of *Doctor Who* of course!"

With *The Stones of Blood* over, Darrol Blake moved on, leaving telefantasy behind.

"I wrote a play about Rupert Brooke which was produced on BBC2 on 1979. I then went back to *Crossroads* which I had first worked on in 1976/77. That was the beginning of the end as far as I was concerned because as soon as my name appeared on that all the other soaps like *Emmerdale Farm* and *Coronation Street* rang me up. In a way the soaps have taken over – there's nothing now but fast turnaround video drama and I seem to have developed a reputation for it. I think there's very good writing, very good acting and a very good grasp of current issues in soaps nowadays. Whereas it used to take a *Wednesday Play* to bring an issue into public domain it can now happen most effectively in the soap areas."

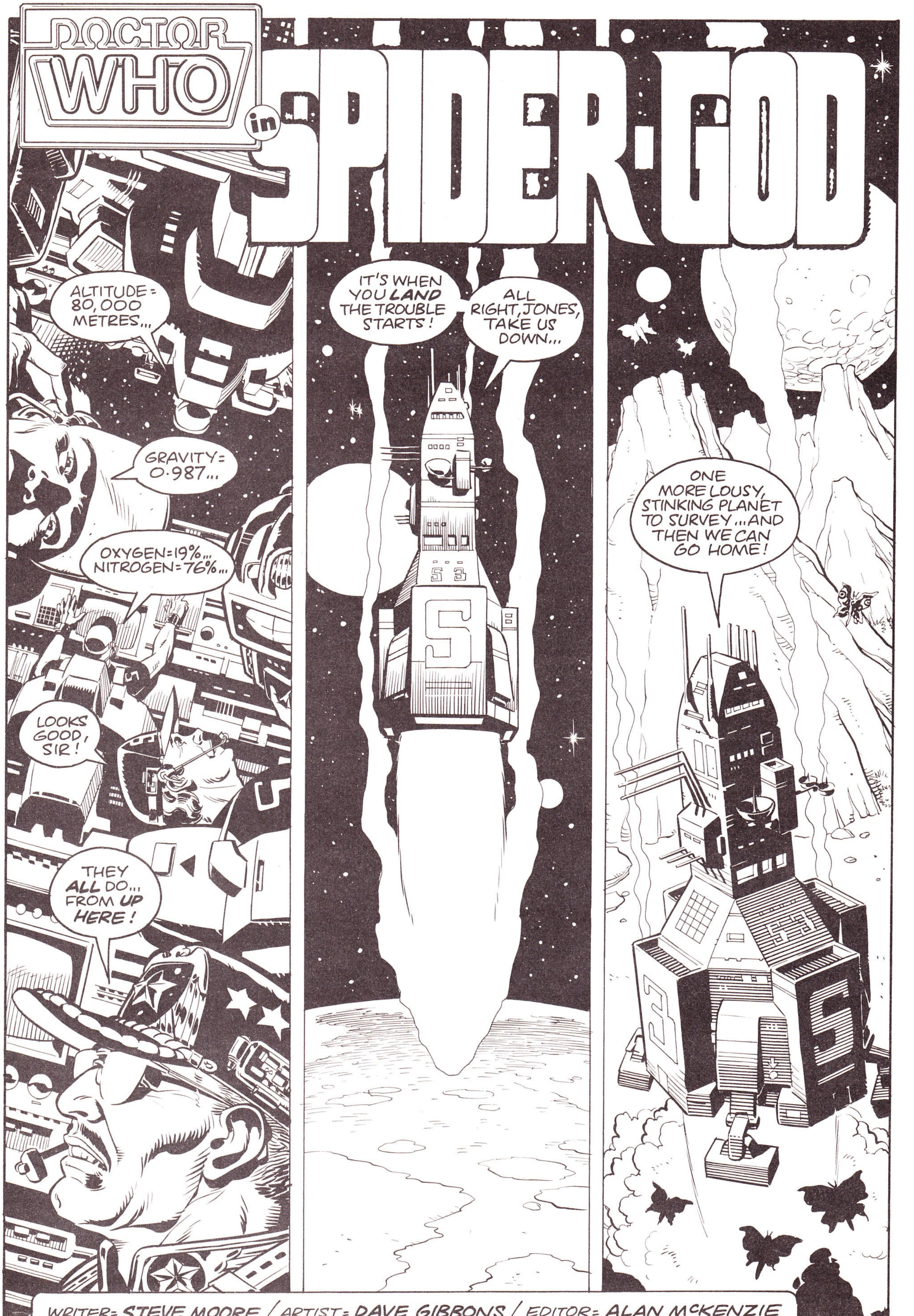
Despite his enthusiasm for the genre you can't help but be left with the impression that part of him would prefer to be behind the lens on the sort of productions he brought such flair to in the Seventies.

"It would be nice to get out occasionally and do something different but people just don't think of me in that context. I haven't stood behind a film camera for many years and that's silly, because the same eye that directs film directs video."

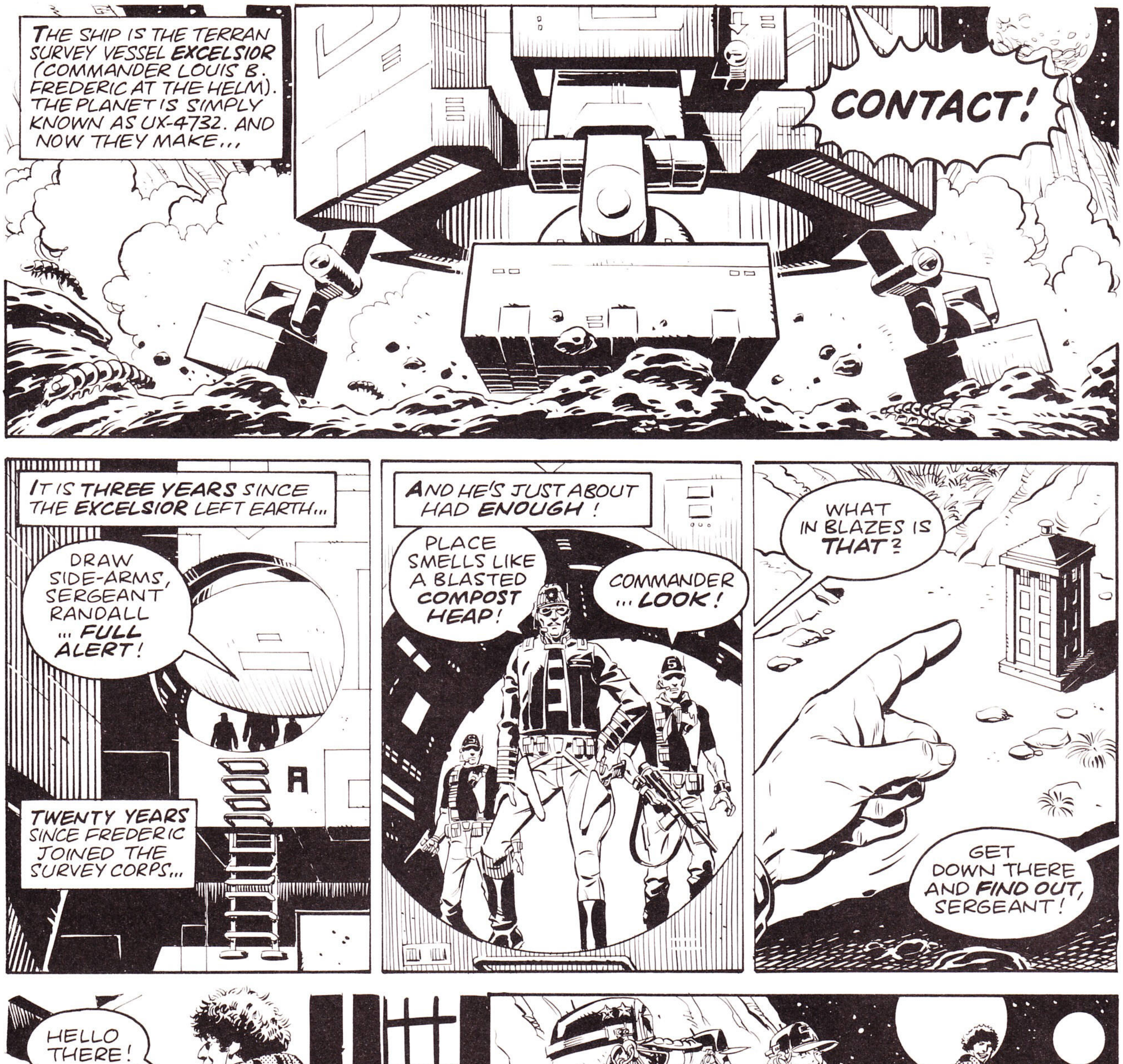
I find myself on the receiving end of another infectious grin and leave with the distinct impression that, much like Tom Baker's Doctor, Darrol Blake is serious about what he does – but not necessarily about *how* he does it.

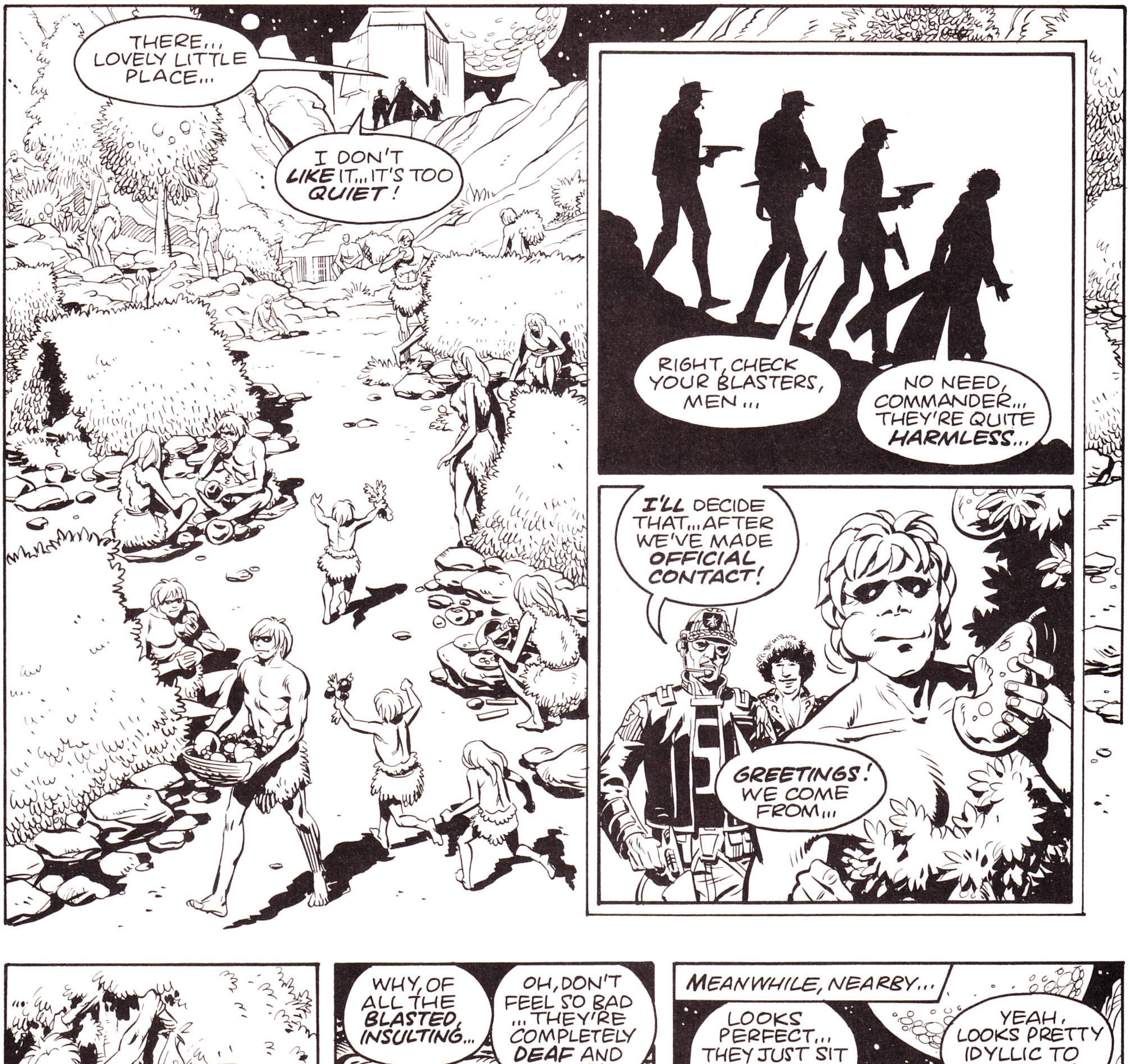
Marcus Hearn **with photograph assistance from Kevin Davies**

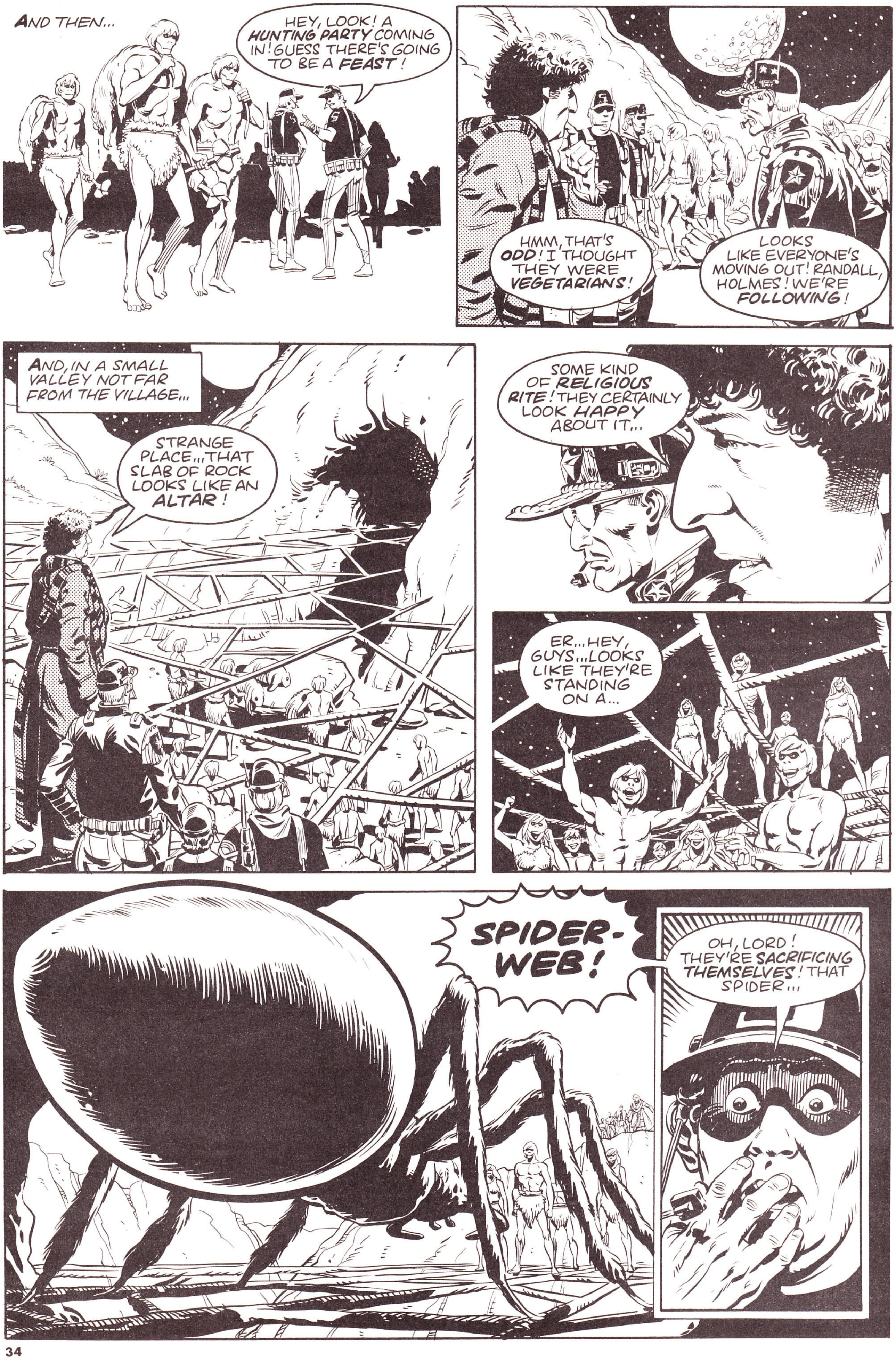
DOCTOR WHO in SPIDER-GOD

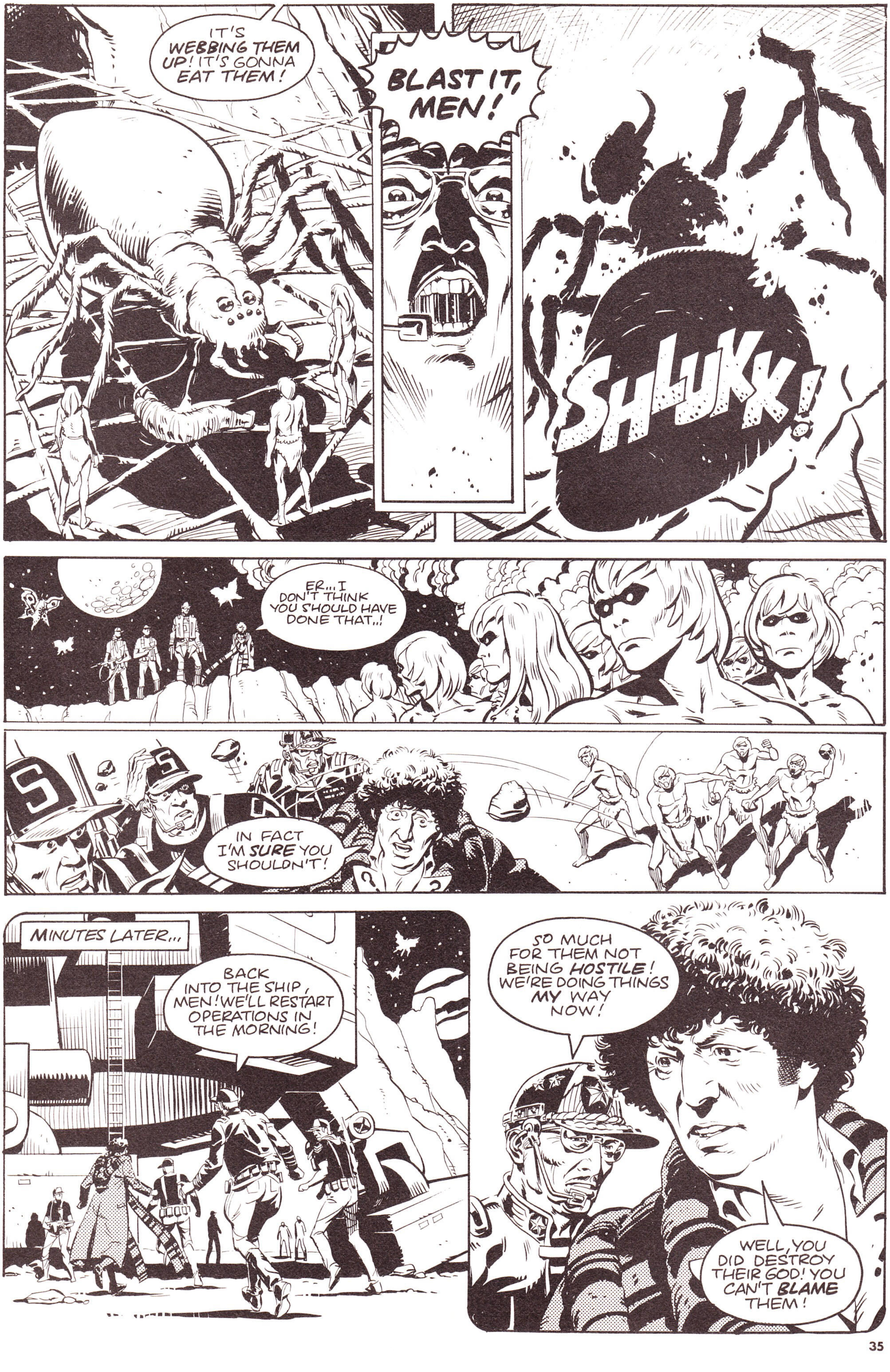

ALTITUDE= 80,000 METRES...
GRAVITY= 0·987...
OXYGEN=19%... NITROGEN=76%...
LOOKS GOOD, SIR!
THEY ALL DO... FROM UP HERE!
IT'S WHEN YOU LAND THE TROUBLE STARTS!
ALL RIGHT, JONES, TAKE US DOWN...
ONE MORE LOUSY, STINKING PLANET TO SURVEY... AND THEN WE CAN GO HOME!

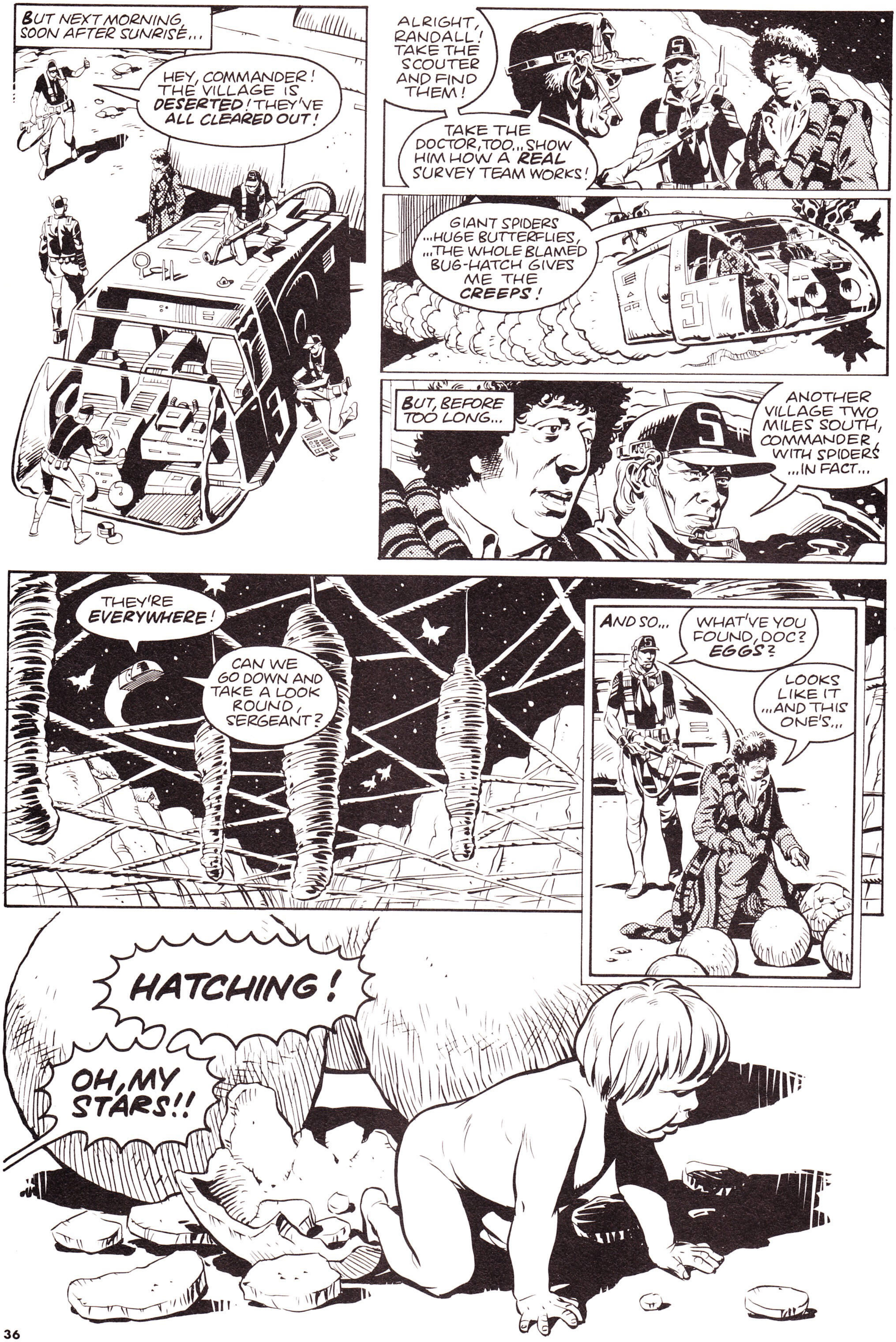
WRITER= STEVE MOORE / ARTIST= DAVE GIBBONS / EDITOR= ALAN McKENZIE

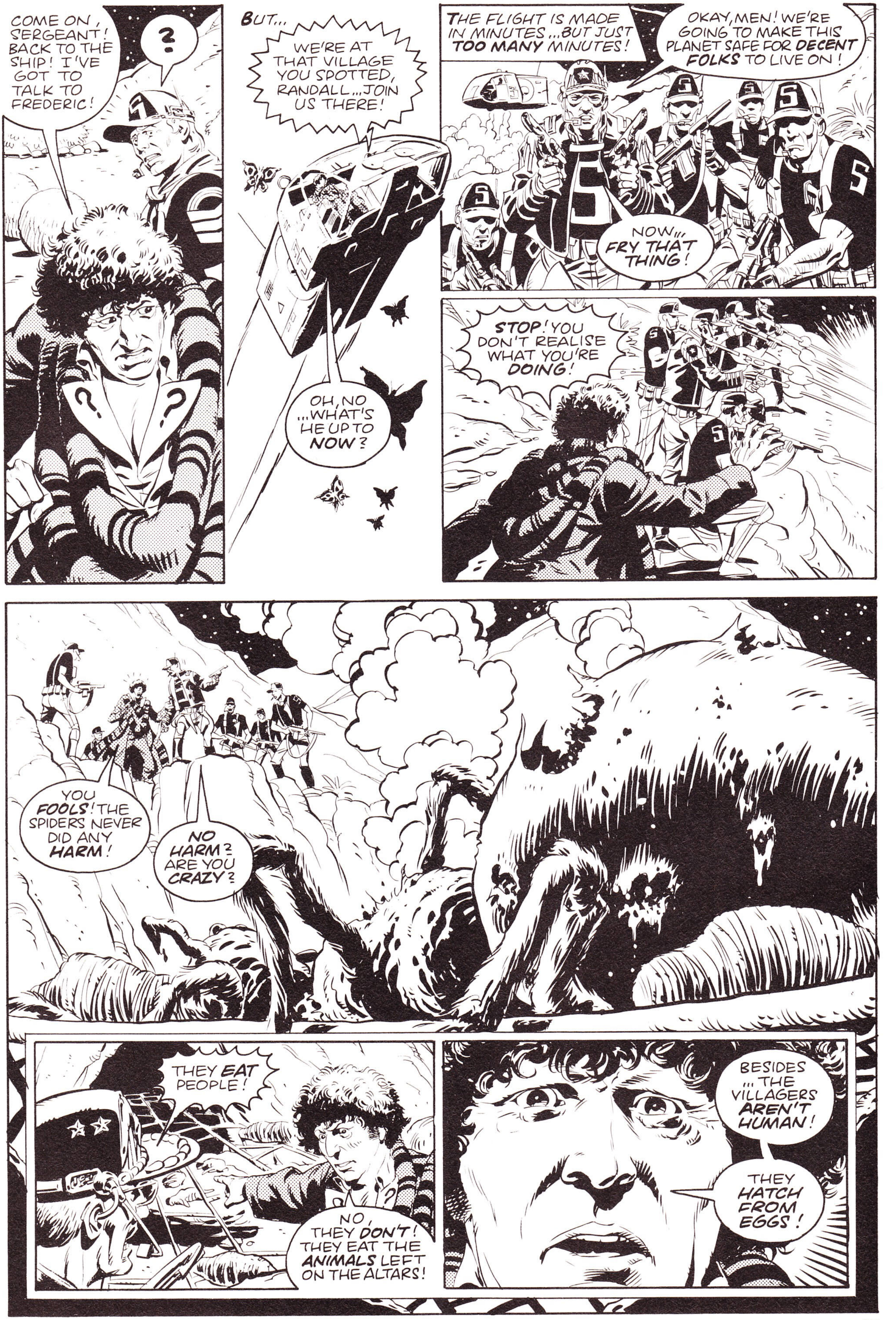

THE SHIP IS THE TERRAN SURVEY VESSEL **EXCELSIOR** (COMMANDER LOUIS B. FREDERIC AT THE HELM). THE PLANET IS SIMPLY KNOWN AS UX-4732. AND NOW THEY MAKE...
CONTACT!
IT IS **THREE YEARS** SINCE THE **EXCELSIOR** LEFT EARTH...
DRAW SIDE-ARMS, SERGEANT RANDALL ... **FULL ALERT**!
TWENTY YEARS SINCE FREDERIC JOINED THE SURVEY CORPS...
AND HE'S JUST ABOUT HAD **ENOUGH**!
PLACE SMELLS LIKE A BLASTED **COMPOST HEAP**!
COMMANDER ... **LOOK**!
WHAT IN BLAZES IS **THAT**?
GET DOWN THERE AND **FIND OUT**, SERGEANT!
HELLO THERE!
I SEE IT... BUT I DON'T **BELIEVE** IT!
ALRIGHT, HOLMES... **WHO**, OR **WHAT**, IS **THIS**?
SAYS HE'S JUST A **VISITOR**, SIR... BEEN HERE A COUPLE OF HOURS...
FASCINATING PLACE... THERE'S A **VILLAGE** JUST OVER THE RISE...
GET THIS STRAIGHT, MISTER! **I'M** IN COMMAND HERE... AND WE DO THINGS **BY THE BOOK**! WE GO WHERE **I** SAY!
NOW, WHERE'S THIS VILLAGE?

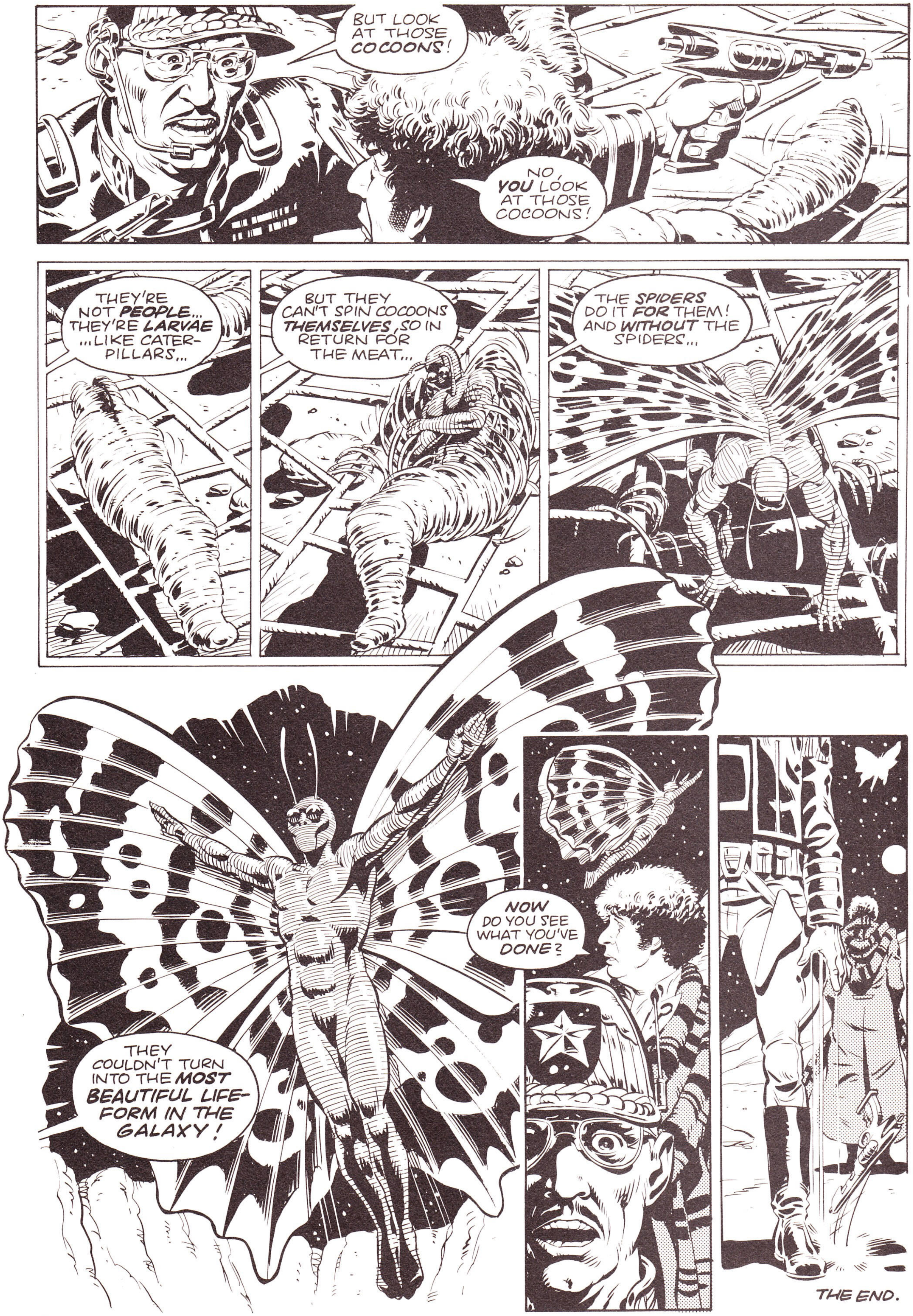

THERE... LOVELY LITTLE PLACE...
I DON'T **LIKE** IT... IT'S TOO **QUIET**!
RIGHT, CHECK YOUR BLASTERS, MEN...
NO NEED, COMMANDER... THEY'RE QUITE **HARMLESS**...
I'LL DECIDE THAT... AFTER WE'VE MADE **OFFICIAL CONTACT**!
GREETINGS! WE COME FROM...
HEY! YOU'RE NOT LISTENING..!
WHY DON'T YOU TRY '**TAKE ME TO YOUR LEADER**'?
WHY, OF ALL THE **BLASTED, INSULTING**...
OH, DON'T FEEL SO BAD ... THEY'RE COMPLETELY **DEAF** AND **DUMB**!
MEANWHILE, NEARBY...
LOOKS PERFECT... THEY JUST SIT AROUND AND **EAT** ALL DAY...
YEAH, LOOKS PRETTY IDYLLIC TO **ME**, TOO!


AND THEN...
HEY, LOOK! A HUNTING PARTY COMING IN! GUESS THERE'S GOING TO BE A FEAST!
HMM, THAT'S ODD! I THOUGHT THEY WERE VEGETARIANS!
LOOKS LIKE EVERYONE'S MOVING OUT! RANDALL, HOLMES! WE'RE FOLLOWING!
AND, IN A SMALL VALLEY NOT FAR FROM THE VILLAGE...
STRANGE PLACE... THAT SLAB OF ROCK LOOKS LIKE AN ALTAR!
SOME KIND OF RELIGIOUS RITE! THEY CERTAINLY LOOK HAPPY ABOUT IT...
ER... HEY, GUYS... LOOKS LIKE THEY'RE STANDING ON A...
SPIDER-WEB!
OH, LORD! THEY'RE SACRIFICING THEMSELVES! THAT SPIDER...


IT'S WEBBING THEM UP! IT'S GONNA EAT THEM!
BLAST IT, MEN!
SHLUKK!
ER... I DON'T THINK YOU SHOULD HAVE DONE THAT..!
IN FACT I'M SURE YOU SHOULDN'T!
MINUTES LATER...
BACK INTO THE SHIP, MEN! WE'LL RESTART OPERATIONS IN THE MORNING!
SO MUCH FOR THEM NOT BEING HOSTILE! WE'RE DOING THINGS MY WAY NOW!
WELL, YOU DID DESTROY THEIR GOD! YOU CAN'T BLAME THEM!


BUT NEXT MORNING, SOON AFTER SUNRISE...
HEY, COMMANDER! THE VILLAGE IS DESERTED! THEY'VE ALL CLEARED OUT!
ALRIGHT, RANDALL! TAKE THE SCOUTER AND FIND THEM!
TAKE THE DOCTOR, TOO... SHOW HIM HOW A REAL SURVEY TEAM WORKS!
S
GIANT SPIDERS ...HUGE BUTTERFLIES, ...THE WHOLE BLAMED BUG-HATCH GIVES ME THE CREEPS!
3
BUT, BEFORE TOO LONG...
ANOTHER VILLAGE TWO MILES SOUTH, COMMANDER, WITH SPIDERS ...IN FACT...
THEY'RE EVERYWHERE!
CAN WE GO DOWN AND TAKE A LOOK ROUND, SERGEANT?
AND SO...
WHAT'VE YOU FOUND, DOC? EGGS?
LOOKS LIKE IT ...AND THIS ONE'S...
HATCHING!
OH, MY STARS!!


COME ON, SERGEANT! BACK TO THE SHIP! I'VE GOT TO TALK TO FREDERIC!
?
BUT...
WE'RE AT THAT VILLAGE YOU SPOTTED, RANDALL...JOIN US THERE!
OH, NO ...WHAT'S HE UP TO NOW?
THE FLIGHT IS MADE IN MINUTES...BUT JUST TOO MANY MINUTES!
OKAY, MEN! WE'RE GOING TO MAKE THIS PLANET SAFE FOR DECENT FOLKS TO LIVE ON!
NOW... FRY THAT THING!
STOP! YOU DON'T REALISE WHAT YOU'RE DOING!
YOU FOOLS! THE SPIDERS NEVER DID ANY HARM!
NO HARM? ARE YOU CRAZY?
THEY EAT PEOPLE!
NO, THEY DON'T! THEY EAT THE ANIMALS LEFT ON THE ALTARS!
BESIDES ... THE VILLAGERS AREN'T HUMAN!
THEY HATCH FROM EGGS!


BUT LOOK AT THOSE COCOONS!
NO, YOU LOOK AT THOSE COCOONS!
THEY'RE NOT PEOPLE... THEY'RE LARVAE ...LIKE CATER-PILLARS...
BUT THEY CAN'T SPIN COCOONS THEMSELVES, SO IN RETURN FOR THE MEAT...
THE SPIDERS DO IT FOR THEM! AND WITHOUT THE SPIDERS...
THEY COULDN'T TURN INTO THE MOST BEAUTIFUL LIFE-FORM IN THE GALAXY!
NOW DO YOU SEE WHAT YOU'VE DONE?
THE END.

ACTING THE PART
Clinton Greyn

Stephen O'Brien talks to the man with more knowledge of the properties of Swarfega than he cares to admit and about the perils of playing a *Doctor Who* monster. . .

Born in Abertwae, Wales in 1939 Clinton Greyn made his first television appearance at the tender age of eighteen back in 1957. While television offered him mostly supporting roles, Greyn made an auspicious feature film debut in 1971, starring alongside Richard Burton and John Colicos in *Raid on Rommel*. After this brief flirtation with movies it was back to television and supporting parts, with work on shows such as *Shine on Harvey Moon, Z-Cars* and *Crossroads* amongst others.

Greyn's *Doctor Who* credits have seen him in the flesh and behind the monster's mask. Despite only two appearances in the programme he has been fortunate enough to work with three Doctors on screen; with Tom Baker on *The State of Decay* (in which he played the village leader, Ivo) and with Colin Baker and Patrick Troughton as Sontaran Group Marshall Stike in *The Two Doctors*. "I met Patrick on my very first TV job – *Contact*" recalls Greyn, "and enjoyed working with him then. We did many things together after that and he was extremely inventive and built up any part he had as he went along. When he was away from rehearsals he would think about things to do and incorporate them with a great sense of fun afterwards. He was an excellent natural actor although he worked hard to achieve that."

How did Troughton compare with the two Bakers? "Tom is a very different sort of actor (and there are many different types!). He appears to start with the script rather than a characterisation, twisting scenes or giving them an emphasis that is extremely creative and really improves on the written word. As a result the story 'bounces off' him and he doesn't need to 'do' anything. As for Colin, he's very amiable, *never* serious, warm and able to put people at ease – which is very necessary when the cast keeps changing for each story. He's always open to suggestions, too."

Of his two 'proper' *Doctor Who* stories (discounting his bizarre appearance as a Sontaran called Nathan in *Jim'll Fix It*) Clinton cites *The Two Doctors* as his favourite of the two stories he worked on. "It was over a long period of the summer of 1984 and Seville was a lovely location for filming. There was a good social life at the hotel and I speak a little Spanish, so I was useful. Everyone got on well together." The Spanish location did have its disadvantages of course, not least the sweltering heat which, understandably in a monster costume, made work occasionally intolerable. "After Tim Raynham, who played Varl, and I dressed at the last possible moment before a take we were kept in the shade with our 'heads' off. When our heads were on we were fed cold drinks through straws.

"You had to breathe the outside air and not the hot air from inside the costume. [In the final scenes for the dying Sontarans] the green blood I had in my mouth was like Swarfega cleaning compound – that was enough to make me vomit! When they took the costumes off, the T-shirts we were wearing were so wet with perspiration it was as if we had been swimming in them!

"Immediately before *The Two Doctors* I grabbed a quick holiday and that was in Spain, too. I arrived on the first day of rehearsals – a hot day, in shorts, looking very brown and with sun bleached hair. After a few minutes and introductions all round Colin Baker took me to one side and said gravely 'I think you'd better have a word with the Make-Up Designer [Catherine Davies] – she's very upset.' I asked why but he just said sternly, 'Just go and see her.'

"I did and she was profusely apologetic. 'Clinton, did you know that *nothing* of you is going to be seen? You are covered from head to foot in latex!' I was the picture of health you see and everybody thought this was very funny. I did know, of course. I'd been studying the videos of previous Sontaran stories.

"I found playing behind a mask very challenging. It cuts off most expression so angles of the head, gestures and reactions have to be very clear and have to be made interesting – Sontarans aren't mechanical, like Daleks. You may remember that they only had two fingers on each hand, so we had a little joke that that was as far as they could count. So next time you get the chance to watch it, you might spot that the reference to numbers never get higher than two!" ◆

YOU on WHO

Write to You on Who, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Full addresses will be printed only where requested and letters may be edited for reasons of space. We read all your letters, even if we can't print them! Personal replies are IMPOSSIBLE, due to the volume of mail received.

PLAIN DAFT

I don't wish to sound rude, but the Campaign Desk feature in **Issue 180** really made me laugh. When will fans realise that *Doctor Who* as a television programme is dead! Can't they see that the BBC have absolutely no intention whatsoever of returning it to our screens? If Peter Cregeen stated that there will be no new production of the show in 1992, it is a cowardly act on his part to stall for time. The BBC obviously want to get rid of the show; they are quite happy to rake in the money from sales of the videos, but that is as far as it goes. Barring the screening of the pilot episode there's been no *Doctor Who* on the BBC since 1989, but so what? Programmes such as *Blake's 7* and *Sapphire and Steel* had their final episodes transmitted over ten years ago. It's about time that all *Doctor Who* fans faced up to the fact that it will never be coming back and save their tenners for something rather more worthwhile than raffle tickets. Spending several thousands of pounds on taking the Corporation to court seems plain daft to me.

I think the Virgin *New Adventures* will gradually die a death. Okay, the Timewyrm ones are not but with *Cat's Cradle* around the corner and more McCoy stories planned, I think people will get sick of the series eventually. However, your Magazine seems to go from strength to strength. I particularly favour the articles on old classics such as *The Tenth Planet* and *The Power of the Daleks*, plus free posters. *Evening's Empire* looks to be a very strong comic strip although being in six parts means it won't conclude until spring time. And is the printing of the original *The Daleks* strips from *TV Century 21* a guarantee that you will be around for another one hundred and three issues?

Nick Betts,
Wallasey,
Merseyside

We certainly hope so, Nick! In answer to other readers' questions, The Daleks *is being run from its very first episode and we may run some complete stories to speed up the run a little in future. As for the New Adventures, sales seem to be exceeding expectations - and they look as though they will continue, new TV series or not!*

ISSUE 180 - A DEFINITE IMPROVEMENT

Congratulations on **Issue 180** - certainly well worth the increase in cover price! Highlight of the issue has to be the superb *The Power of the Daleks* archive feature, which was, as always, extremely well researched and written by Andrew Pixley. Richard Piers Rayner should also feel very proud of his artwork for *Evening's Empire* - a great improvement on **DWM**'s last comic strip, I might add!

I was intrigued by the caption under the photograph at the bottom of Page 17, showing the collapsed Cyberman from *Tenth Planet: 4*. It states that the image is from the "small amount of footage still known to be in existence from Episode 4, prior to the regeneration sequence."

Now according to many articles I have read about what still exists in the BBC Archives, the only clip from this episode is contained in the 5th November 1973 edition of *Blue Peter*. I have a copy of this edition, and there are certainly no Cybermen shown before the regeneration sequence. So if it does exist as a clip, where is it? Perhaps it lives alongside the four-minute clip from *Galaxy 4* and the 8mm off-screen footage of *The Power of the Daleks* and *The Macra Terror* which exists in the private collection of a well-known fan? I think we should be told!

Steve Roberts,
Hanwell,
London

*Sorry we had to cut your letter for reasons of diplomacy, Steve - I'm afraid **DWM** staff are mystified as to the origin of the picture in question, one of many kindly supplied by a reader who prefers to remain anonymous. It's possible that it's one of many photographs taken by John Cura (who also took the off-screen stills of* The Power of the Daleks *in 1966 when the story was first transmitted which were used in **Issue 180**) but we cannot confirm this.*

Where possible, we try to publish as many new photographs as we can as soon as they reach us - but we're always on the look out for more especially from designers on the show, directors etc. - so if any such person is reading this...

MORE PLEASE...

What can I say? **Issue 180** was exhilarating, definitely worth the cover price. The lack of advertisements and the increase in the number of features proved to be just so refreshing. I very much approve of the way you've spread out the colour pages, and of course the general design and interior logos.

So far I've enjoyed the Tom Baker mega-interview and I hope you'll one day do a similar interview with Peter Davison. I also enjoyed the Christopher Barry and Innes Lloyd interviews - it's amazing to think that this time last year, we were served up with a disgraceful interview with Katy Manning, comprising less than two pages, which was, in my opinion, an insult to the actress. I hope you haven't forgotten about Who's *Who* - you still haven't covered Russell Enoch, Elisabeth Sladen, Sarah Sutton or Mark Strickson and of course, the feature doesn't have to cover companions alone - how about a Who's Who with Gary Downie, Peter Moffatt or good ol' JNT?

In **Issue 182**, you'll probably be having a "That Was The Year That Was" feature. make absolutely sure you do a thorough run-through/overview of the Timewyrm saga (you could even make this a separate feature, called "That Was the Wyrm That Was, Poor Thing..."). May I suggest that Rona Munro would make a good new Adventures writer; both the television and book versions of *Survival* are grossly overlooked and her episode of *Casualty: Say It With Flowers* was top-notch. She really is a very talented writer - perhaps you should interview her one day?

Finally, onto the comic strip - I'm not going to read *Evening's Empire* until I've got all six episodes, so please don't have too many letters in You on *Who* giving in-depth discussions of the plot! By the way, what was the last comic strip of more than two episodes that wasn't set on Earth? *Nemesis of the Daleks*, I think. Time for some alien stories - and more pages per issue for the strip, too. Seven pages is quite unforgiveable, especially now your magazine is fifty-two pages long. Also, no matter how good a writer Andrew Cartmel is, I think you'll find that if he carries on writing your strips, they'll end up getting a bit repetitive. What about Paul Cornell, Dan Abnett and even Rona Munro? After all, variety is the spice of life!

That about wraps it up for this issue. Keep up the good work and whatever new developments you add to **DWM**, I'll still be with you!

Thomas Colborn,
Careby,
Lincolnshire

Glad you're pleased with proceedings thus far, Thomas - we hope to include more short interviews with both front of camera and behind the scenes staff in future issues. We're sorry Evening's Empire *has been delayed but rest assured that Richard Piers Rayner is hard at work to complete the story and we're confident that it won't become the **DWM** equivalent of the aborted TV story,* Shada. *Both Paul Cornell and Dan Abnett are busy with new strips for **DWM**, even as we speak!*

THE LEGEND LIVES ON

While the programme is off the air, it constantly amazes me how many people still mention it. After the jibe at school, "You're a *Doctor Who* fan?", you get the reluctant, casual, "When's it coming back on?" Even the hard-bitten class bullies go all wishful - "I used to like the silver ones, the ones with the jug handles..."

On television, *Doctor Who* is mentioned at least five times a week if you really pay attention - in the last couple of weeks two bottle-blowers on *Record Breakers* did a rendition of the theme tune; *Have I Got News For You* mentioned some scandal with a *Doctor Who* girl *[Janet Fielding and the Daily Mirror's ex- Foreign News Editor arms sale allegations - Ed]*; and *Double Dare*, the quiz game for two young teams on *Going Live* featured the question "What is the name of *Doctor Who*'s time machine?" (It is interesting, and ominous, to note that neither team knew the answer).

I cannot help but fear when, if ever, the show returns, with an independent production company, money not entertainment will be the object. Will there be anything to stop them scrapping the entire history of the programme so far, and inventing any number of new items (or Americanisms?). Would an increased budget not be harmful because the writers and producers rely on the effects and not on the plot (already in evidence in Season Twenty-Six)?

It already seems likely that we will have to start with yet another new main cast, no doubt with a clumsy regeneration scene at the beginning not including Sylvester, and some unlikely or non-existent explanation for Ace's departure. The public had only just got used to Sylvester's Doctor, and now we're going to have the fifth Doctor in the last ten years. The hopes generated by the last superb season, despite the complete lack of advertising and support by the BBC (I watched every single evening advert for two weeks prior to the start of Season Twenty-Six and only counted two plugs for it, and nearly missed the programme myself!) have now been dashed. Will the public recover from yet another near cancellation?

POLICE PUBLIC CALL BOX

Sophie Aldred, Police Box and friends at the National Tramway Museum.

Finally, in answer to your question in **Issue 174** "Will the real Police Box please stand up?" I enclose a photograph dug from the archives at the National Tramway Museum at Crich, where I work as a volunteer, of Sophie Aldred and some fans clustered about a bona fide Police Box, which sits in an Edwardian period street scene at the Museum. The Police Box was obtained from the Metropolitan police at Hendon. It's most rewarding to hear adults and children alike saying, "Oh look, there's a TARDIS!" and to see the look of disappointment on their faces as they open the door and venture inside.

Richard Thacker,
Matlock,
Derbyshire

LEAVE MR. AINLEY ALONE!

Your Nebula '91 review was written in a nice cheerful style but I disagree with the comment made about Anthony Ainley's singing. I thought he had a very nice voice and as for his jokes they were far from evil. Jokes are all a matter of timing and he was spot on.

Last but not least - "a Gargoyle?". Come on - "The eyes narrowed into a feral squint" - that most probably had something to do with the strong lights. Isn't it about time you gave this guy a break, and started saying some complimentary things about him? From what I have heard, he worked very hard that weekend.

Louise Marks,
Watford,
Middlesex

Indeed he did Louise (and K. Green, Sutton, Surrey, who voiced similar comments); and rest assured, our reviewer Mike Lewis was only trying to get across just how Mr Ainley successfully conveyed himself as the actor of an evil character, the Master - which he did only too well, much to the delight of the audience.

WILL THE REAL DOCTOR..?

Despite the ignorance of their casting agency, David Burton (see **DWM Issue 178**) did indeed appear in *London's Burning* (the November 3rd episode) as an uncreditted "Man in Restaurant". What a major star! I'm sorry I ever doubted him.

Chris Denton,
Redhill

P.S. I have just been named as the new Roj Blake.

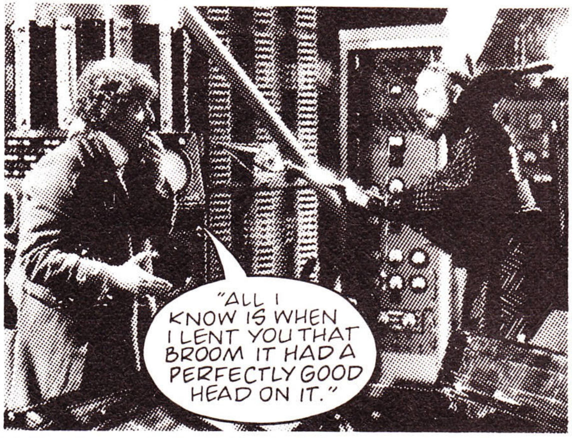
WE ALSO HEARD FROM

Jeremy Spencer (Macclesfield) sends us the address of the new BBC *Points of View* programme, *Biteback* (PO Box 2085, London W12 8XR) Get writing! Finally, apologies to **Arran McGaughlin** from Belfast who very kindly wrote in to clarify his query about why *The Sea Devils* could not be released on video. The material the BBC holds (a Beta SP dub in colour of the entire story) is of the sort of quality that could be released onto video and is of a similar standard to that of the material used for black and white sell-thru releases, such as *The War Games*. In fact, rumour has it that the story is now being considered for release in this form. We had no intention of slighting Mr McGaughlin or his hard-won reputation for scrupulous accuracy in presenting technical broadcasting information.

MEGA-MERCHANDISE WINNERS

Much delayed, here are the winners of our three issue Mega Merchandise competition, who won a selection of assorted merchandise, mainly from BBC Video, Marvel and Virgin Books. The entry was absolutely huge for this particular competition and the top five winners (who won **DWM** subscriptions in addition to other prizes) were: Steven Manfred, Ellsworth, Wisconsin USA; Michael McCormik, Newton Abbey, County Antrim; Andrew Taylor, Forfar, Angus, Scotland; Nick May, Braintree, Essex; Mr Leslie Bray, Clwyd. The next five winners were: O. Borwn, Nuneaton, Warwickshire; Oliver McCarthy, London SW16; Manus Sheridan, Rhyl, Clwyd; Nick Hann, Rugby; and O. Major, Upton St. Leonards, Gloucester. The final ten were: Jack Boulton, Offenham, Nr. Evesham, Worcs.; Thomas Caldwell, Asburton, Victoria, Australia; Norman Robb, Barrhead, Glasgow; Erik Deland, Ontario, Canada; David Young, Kempston, Beds; Robert Freeman, Hawkes Bay, New Zealand; Randeen Rumps, Michigan; Andrew Read, Speen, Newbury; Timothy Wellard, River Dover, Kent; and Marco Capiello, Victoria, Australia.

Many of you pointed out that there was more than one answer to two of our questions and as a result in a fit of generosity we selected entries that listed either or both answers, just to be fair. On Question One, Malcolm Thornton designed the TARDIS console room in *The Five Doctors* but of course Mike Kelt designed the TARDIS console itself. As for Question Two, the TARDIS first dematerialises in *An Unearthly Child* but the first model materialisation occurs in *The Keys of Marinus*. David Whitaker most certainly wrote *Doctor Who in an exciting adventure with the Daleks.*


"ALL I KNOW IS WHEN I LENT YOU THAT BROOM IT HAD A PERFECTLY GOOD HEAD ON IT."

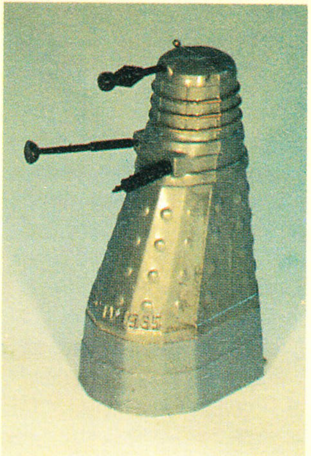
WHO'S CAPTION IS IT ANYWAY?

DWM readers proved witty once more, with plenty of entries in our competition to win copies of the recent Reeltime Pictures release, *Just Who On Earth is Tom Baker?* Jamie Davis of Townhill Park, Southampton avoided the many dentistry jokes we got and his caption is printed above. The other winners were: Mark Chase, Fareham, Hampshire; John Dorney, Walden, Essex; Joe Lidster, Driffield, Yorkshire; Roger K. Foster, Walsall; Steven J. McNichol, Kilmarnock, Strathclyde; Gavin Moss, Normaton, Derby; Trevor Wells, Nottingham; Gareth Thomas, Cheshire; and Michael Chevy Castranova, Columbus, Ohio. Congratulations! In answer to many enquiries from American readers, please note that NSTC copies of Just Who On Earth...? are available from the Friends of *Doctor Who*. Their address appears elsewhere this issue.

NEXT ISSUE ...

As the BBC move closer to a decision on *Doctor Who*'s future, we keep step with events as they happen, plus full background features on two classic stories - *The Daleks' Master Plan* (including previously unpublished photographs) and a full archive on Tom Baker's *Planet of Evil*. Plus *Terror of the Vervoids* is up on the Nostalgia spot, a new BBC Video competition and an *exclusive* interview with Jon Pertwee and Sylvester McCoy - together for the first time in DWM! That's all in Issue 183, on sale 23rd January 1992. Until then...

COLLECTORS' CORNER



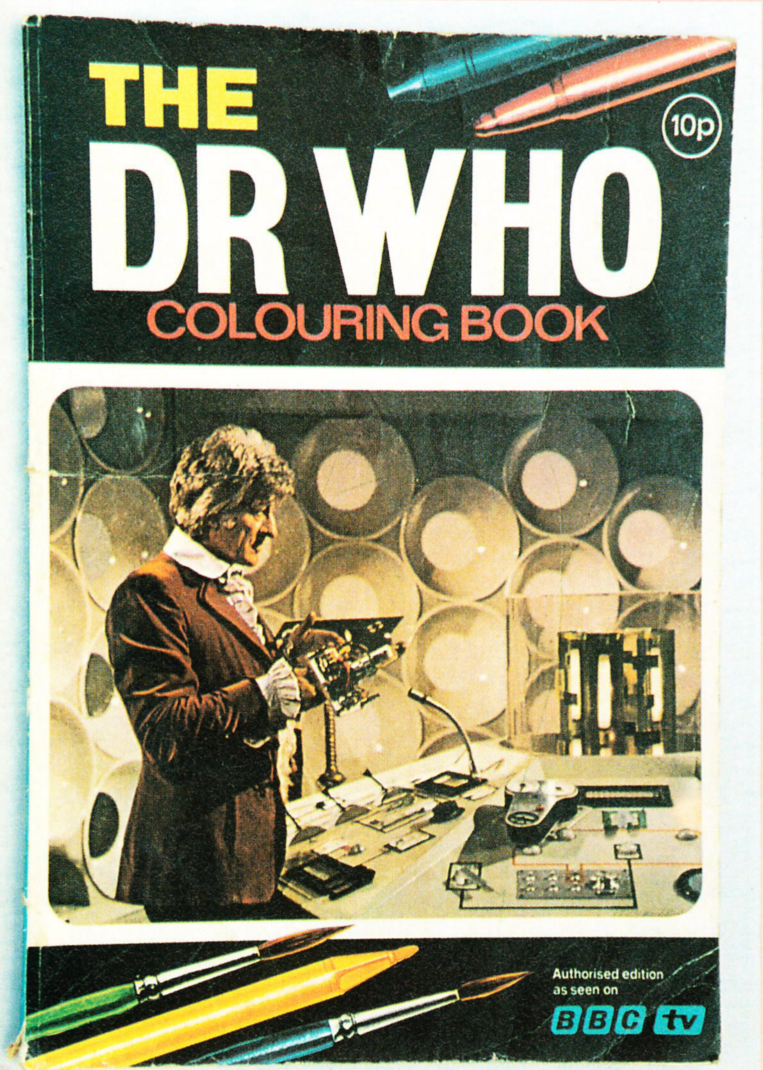
Collectors' corner uses the following 'availability scale': ★ Currently available ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!

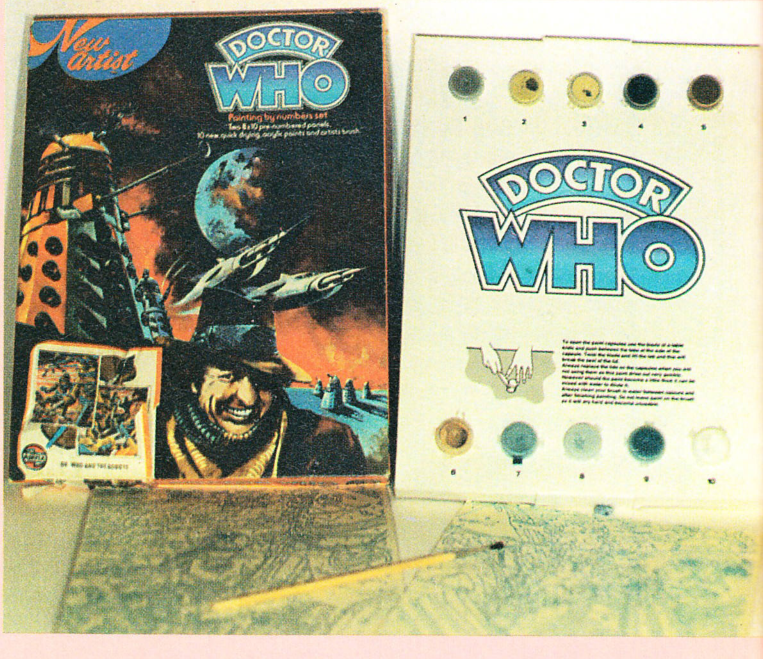
The *Doctor Who* Colouring Book
Publisher: World Distributors
Year: 1973
Original Price: 10p
Availability: ★★★

I bought this book in the mistaken belief that it would show me how to create my own TARDIS control room out of old washing up bowls stuck to the wall. Imagine my disappointment upon opening it to discover that it was, instead, a book full of rather poor black and white line drawings. Luckily I had my trusty felt tips to hand and in no time at all, the first three pages were faithfully coloured in (I only went over the lines a couple of times! Then I got bored and filed the book under my bed. As for the washing up bowls, the glue wasn't strong enough to hold them to my wall!

Dalek Pencil Sharpener
Manufacturer: Baileys Agencies
Year: 1965
Original Price: Unknown
Availability: ★★★★★

I have often wondered why people sharpen pencils. It seems such a waste of time as, simply by using them, they go blunt again. Another disadvantage is that, using the finest modern technology, an ultra-sharp point can be created. A point so infinitesimal that it creates a gap in the space/time continuum – the zenith does not actually exist in our dimension. If such a pencil were to be used on paper, it would pass right through, and if it were to be accidentally left by, say, a biro, then the biro would be sucked through the minute gap in the cosmos, never to be seen again. However, if the pencil were to be waved in the air, it would create a tear in the fabric of space, allowing heaps of biros to come tumbling through, burying the hapless pencil-waver.



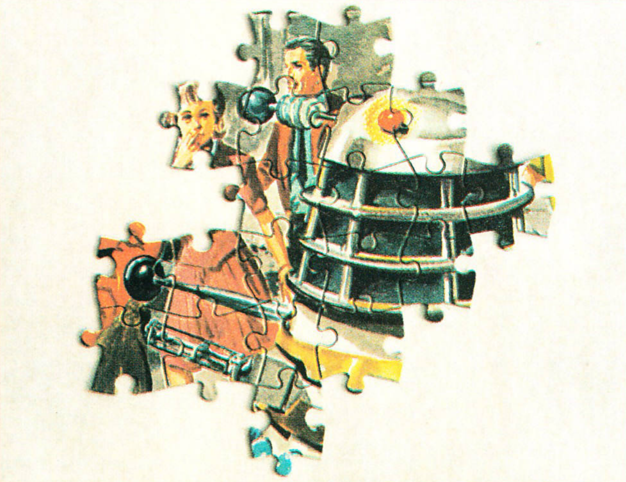


Doctor Who Painting By Numbers
Manufacturer: Airfix
Year: 1975
Original Price: Unknown
Availability: ★★★★

This was a slighly more up-market version of the Dalek Painting By Numbers (see **Issue 170**) brought to us by the people who made plastic aircraft. Each box contained two scenes to colour in using ten quick-drying acrylic paints and an artist's brush. Unfortunately the design flaws of the earlier model resurfaced, requiring you to allow each colour to dry completely before you applied another. On my set, the quick-drying paints dried so quickly that I barely had time to get the brush from the pot to the picture before it set rock hard. Only true artists could ever hope to see a decent picture at the end – not hopeless scribblers like myself!

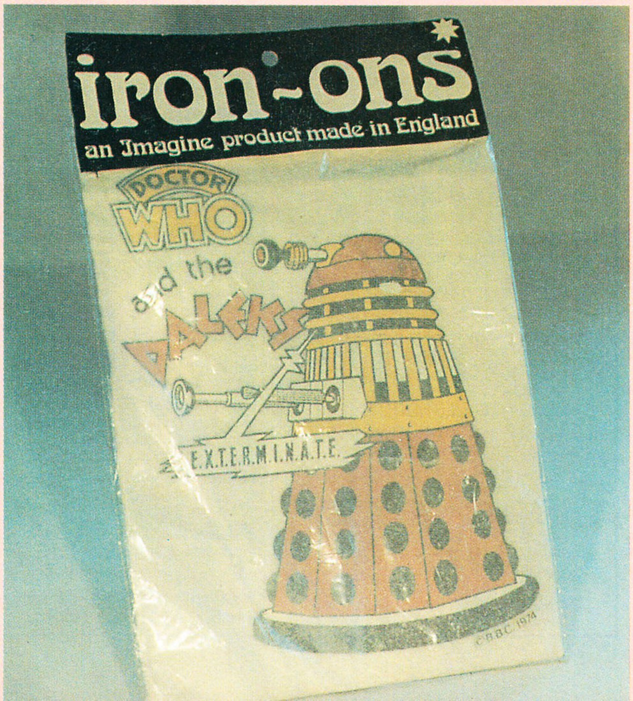
Dalek Jigsaws
Manufacturer: Thomas Hope and Sankay Hudson
Year: 1965
Original Price: 2/9d each (5 in set)
Availability: ★★★

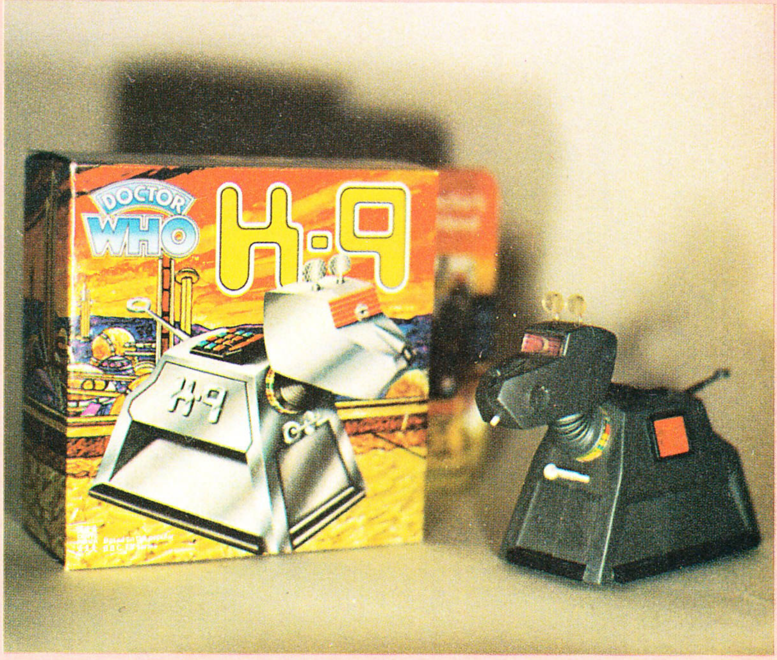
I used to have one of these jigsaws but what you can see illustrated is all that was left after one of 'Crusher' Budd's bombing raids on my school desk one chilly November afternoon. Budd had seen me sent shivering to the head for not paying attention during Geography – to this day I don't know how many miles separate Russia from America at their closest point – and had taken the opportunity at the end of class to 'accidentally' pour a bottle of blue ink into my desk, obliterating everything within. What Budd did not realise was that I had put some glue on his chair before the lesson, and he left the room minus the seat of his trousers – a fact that he didn't realise until one of his more charitable mates pointed the fact out to him. Charity or not, Budd duffed this poor soul up, assuming that he was the one "wot did it", and I got away! Perhaps my luck was turning at last.



***Doctor Who* and the Daleks Iron-on Transfer**
Manufacturer: Imagine Transfers Ltd
Year: 1974
Original Price: 50p
Availability: ★★★★

Actually, this is not a bad transfer, featuring a pretty accurate drawing of a Dalek together with the programme's logo. What has puzzled me for years, however, is exactly what E.X.T.E.R.M.I.N.A.T.E. stands for. Extra Terrestrial Enemy Robbing Men Intimately Now And Then Evermore? Entry Excluded To Enemy Robots Mining Inflammable Nitrates And Terrifying Eggs? I don't know, and neither, I suspect, did the artist.



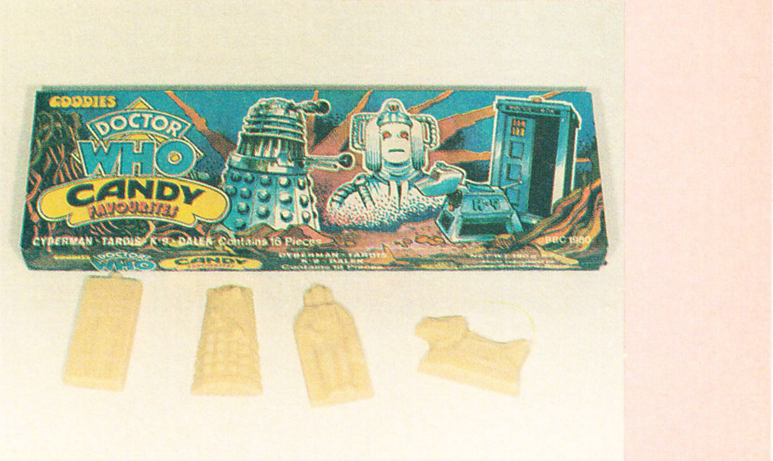


K9 Model
Manufacturer: Denys Fisher
Year: 1978
Original Price: £2.99
Availability: ★★★

This cute little fellow was the last addition to Denys Fisher's superb range of action-man figures from *Doctor Who*. Unlike the rest which were all flawed in some respect (The Doctor looked like Gareth Hunt, Leela like Lindsay Wagner, the Cyberman had a nose and the Giant Robot was held together with rubber bands), K9 was a well proportioned, interesting to look at model that could be pushed across the floor, caressed in the hand and even treated to a slap-up meal followed by a disco. But I digress. This cute, lovable rascal made an excellent target for an air-rifle, and could withstand up to ten direct hits before its function was impaired. They don't make them like this any more!

***Doctor Who* Candy Favourites**
Manufacturer: Goodies Confectionery
Year: 1979
Original Price: 4p each, 60p box
Availability: ★★★ box, ★★★★★ sweets

What a marvellous idea! Let's take some left-over chocolate from our other ranges, make it into shapes that approximate, if not directly suggest, things from *Doctor Who* and then sell them to the public! What shapes can we do then? Well, a Dalek's a must. Have to show it from the front though, else those arms and things'll get in the way. A Cyberman as well, K9 – now there's a good idea. What else? Ah yes, the TARDIS. Right, ship them out! (Time passes). What can we do with all these left-over white chocolate shapes? I know, shove them in a box, then they'll sell all over again! What a good wheeze.



◆CLASSIFIED◆

MC129

Mail order Marvel/DC/Independants
★ Mailed in individual poly-bags
★ Monthly newsletter
★ Discounts for 5 issues+ p/month
★★ SPECIAL FREE OFFER FOR ★★
NEW CUSTOMERS
Try us!! You won't be sorry!!
SAE for details + order form to:
CHAOS COMICS 15 Bottrells Lane
Chalfont St Giles, Bucks HP8 4EX

Another World

NEW SHOP OPENING IN NOTTINGHAM
11 Market Street, 0602-484122
City Centre Shop with three floors
Each giving you the widest choice anywhere of American and British Comics, Film, TV and Horror Material, Role Playing Games, Science Fiction and Fantasy Paperbacks, t-Shirts, Posters, Rock and Pop Memorabilia etc. We carry extensive back issues of comics and magazines.

Also trading at:

Another World
23 Silver Street,
Leicester
0533 515266

Fantasy World,
10 Market Square
Arcade, Hanley
0782 279294

All three shops open 6 days a week

MAIL ORDER

New Catalogue available each month, over 100 pages – Order new imports to obscure back issues.
Send two first class stamps to Fantasy World (Dept m/c), 10 Market Square Arcade, Hanley, Stoke-on-Trent, Staffs ST1 1NU

NOSTALGIA & COMICS

14-16 SMALLBROOK QUEENSWAY,
BIRMINGHAM B5 4EN,
ENGLAND
(021) 643 0143
12 MATILDA STREET
(OFF THE MOOR)
SHEFFIELD
(0742) 769475

Now at two locations we are still supplying the widest possible range of American & British merchandise. Always quantities of back issue, current and import comics available. SF/Horror plus general film magazines and books kept in stock. Both shops open six days a week. Lists of wants with S.A.E. or telephone enquiries about goods on mail order always welcome.

JUST COMICS

SAE (28p Stamp) for 48 page catalogue of 100,000 comic books. Marvel, D.C., and Independents. Also sold: plastic bags and other comic peripherals.

The Comics
Mail Order Specialist

(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

DWB CHRISTMAS GIVEAWAY!!!

dwb

The Winter Special edition of **Dream Watch Bulletin** – voted "best fanzine" by the readers of Marvel's **Doctor Who Magazine** – is now available:

DWB#97 (January 1992) includes the definitive Anthony Ainley (alias the Master) interview plus a chat with Michael (Vila) Keating; A look at the scripts contributed to **Doctor Who** which never made it to the screen, including an exclusive serialisation of Gerry Davis's original 1975 contribution 'Return of the Cybermen', an exclusive preview of the Doctor Who movie script, ''Last of TimeLords.'' An overview of the fourth season of *Star Trek – The Next Generation* and a tribute to Gene Roddenberry's role in the legend; A look at an unmade STTNG season one episode 'Blood and Fire'; The results of our *Blake's 7* series survey; plus *The Avengers, Red Dwarf*, all the latest news from the world of telefantasy and much more!!

If you reply to this advert, in addition to **DWB#97** you will also receive, completely free of charge, back issues of **DWB** worth over £5, and a free full colour A3 size laminated poster featuring Patrick Troughton, Michael Craze and Anneke Wills on location for the 1966 **Doctor Who** adventure *The Highlanders* to commemorate Troughton's 25th anniversary in the role. Just send a crossed cheque/PO payable to 'DWB' for £3.75 (US$8.95) to: **DWB Christmas Offer, PO Box 1015, Brighton BN2 2YU.**

For a 1992 subscription to Britain's most specialised, informative and respected monthly telefantasy publication, send a cheque/PO for £29 ($62.95) to the above address, and you will also receive the free offers.

JOKES FREE

We will send you our very latest Joke & Tricks catalogue absolutely FREE, so you can play some wicked pranks on your friends & enemies!
Squirt Toilet Seat, Hand Buzzers, Soap Sweets, Mucky Pup, Volcanic Sugar, Laughing Bags, Boils, Sick Bang Jokes, X-Ray Specs, Slime, Magic Tricks, Make-Up, Fancy Dress, Pop & Football Novelties. 800 crazy things to choose from, many under 20p Send 2nd class stamp with your name & address for bumper catalogue and FREE Gift to:-

JOKE SHOP BY POST (Dept Yk)
167 Winchester Road, Bristol BS4 3NJ

COSMIC COMICS

The back issue mail order service.
Send a stamped self-addressed envelope for our free catalogue of Marvel, DC and Independent comics.
All at cheap prices.
FREE COMIC OR BADGE WITH YOUR FIRST ORDER
Send to:
COSMIC COMICS, PO BOX 1771, LONDON E17 9PW

CHEAP MAIL ORDER COMICS

FREE CATALOGUE!!
JUST SEND YOUR NAME AND ADDRESS FOR OUR LATEST MEGA COMICS CATALOGUE!!

PLANET-X
5 LONDON ROAD, WORCESTER
WR5 2DJ, TEL 0905 355055
SHOP OPEN MON-SAT 10-6

ODYSSEY 7

AMERICAN COMICS
SCIENCE FICTION
FANTASY FILM
& HORROR

OPEN MON – SAT 9.30AM – 5.30PM
PRECINCT CENTRE, OXFORD ROAD, MANCHESTER M13 9RN. TEL: 061-273 6666

21 HANGING DITCH, CORN EXCHANGE BUILDINGS, MANCHESTER M4 3ES. TEL: 061-832 7044

6 HARRISON STREET, OFF VICAR LANE, LEEDS LS1 6PA. TEL: 0532 426325

MAIL ORDER
CATALOGUE AVAILABLE
SEND LARGE S.A.E. NOW!!

COMICS BY MAIL

LATEST AMERICAN COMICS, T-SHIRTS, TRADING CARDS, GRAPHIC NOVELS, GAMES, BADGES, ETC. AVAILABLE
FREE PRIZE DRAWS EVERY MONTH FOR ALL OUR CUSTOMERS
TO RECEIVE A COPY OF OUR NEXT MAILING CATALOGUE PLEASE SEND TWO FIRST CLASS STAMPS TO:

TIME ZONE

PAUL MARTIN 19 ROYCE AVENUE ALTRINCHAM, CHESHIRE WA15 8HB. or TEL: (061) 928 1910
ALSO COMICS WANTED
BACK ISSUES AVAILABLE

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
(Turn right out of Camden Town Station), Inverness is first on left, off High St)
071-485 9320

Open 7 days a week 10am-6pm

Over 900 sq.ft. of comics, science-fiction horror and film & tv.
'London's best back-issue selection'
London Evening Standard
FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps

!!BACK ISSUES!!

OF MARVEL UK COMICS
NOW AVAILABLE FROM:

MARVEL
BACK ISSUES
NOSTALGIA
& COMICS
14-16 Smallbrook,
Queensway,
Birmingham B5 4EN
Tel: 021-643 0143

Comics in stock:
Complete Spider-Man, Meltdown, Doctor Who, Star Trek, Transformers, The Real Ghostbusters and Captain Planet

DOCTOR WHO BARGAIN BOOKS

100's OF NEW DR. WHO BOOKS AT SILLY PRICES.
For our latest list of super buys send 50p to:

Burton Books, 20 Marine Court, Marina
St Leonards-on-Sea, East Sussex TN38 0DX

WONDERWORLD

803 CHRISTCHURCH RD, BOSCOMBE, BOURNEMOUTH, DORSET BH7 6AP PHONE: (0202) 422964

THE SERIOUS FANTASY SHOP!

We are probably the most complete Fantasy shop in the UK. We stock the entire range of MARVEL, DC and so on . . . and we also have THOUSANDS of back issues!!! Not to mention Posters, Comic bags, T-shirts, DR WHO and STAR TREK etc. material!
We also offer a complete MAIL ORDER SERVICE: just send us an S.A.E. for our catalogue!

NO SAE = NO REPLY

And don't forget there's ALSO . . .

WONDERWORLD 2
JONAS NICHOL SQUARE, off ST. MARY'S STREET, SOUTHAMPTON PHONE: (0703) 234815

◆EVENTS◆

COMIC MARTS '92

Britain's top dealers selling 1000s of comics (Marvel, DC etc), TV/film magazines, books, posters, videos & all kinds of sf/fantasy material!

LEEDS
Leeds Poly, Brunswick Hall, Merrion Way
Saturday January 25th & February 29th

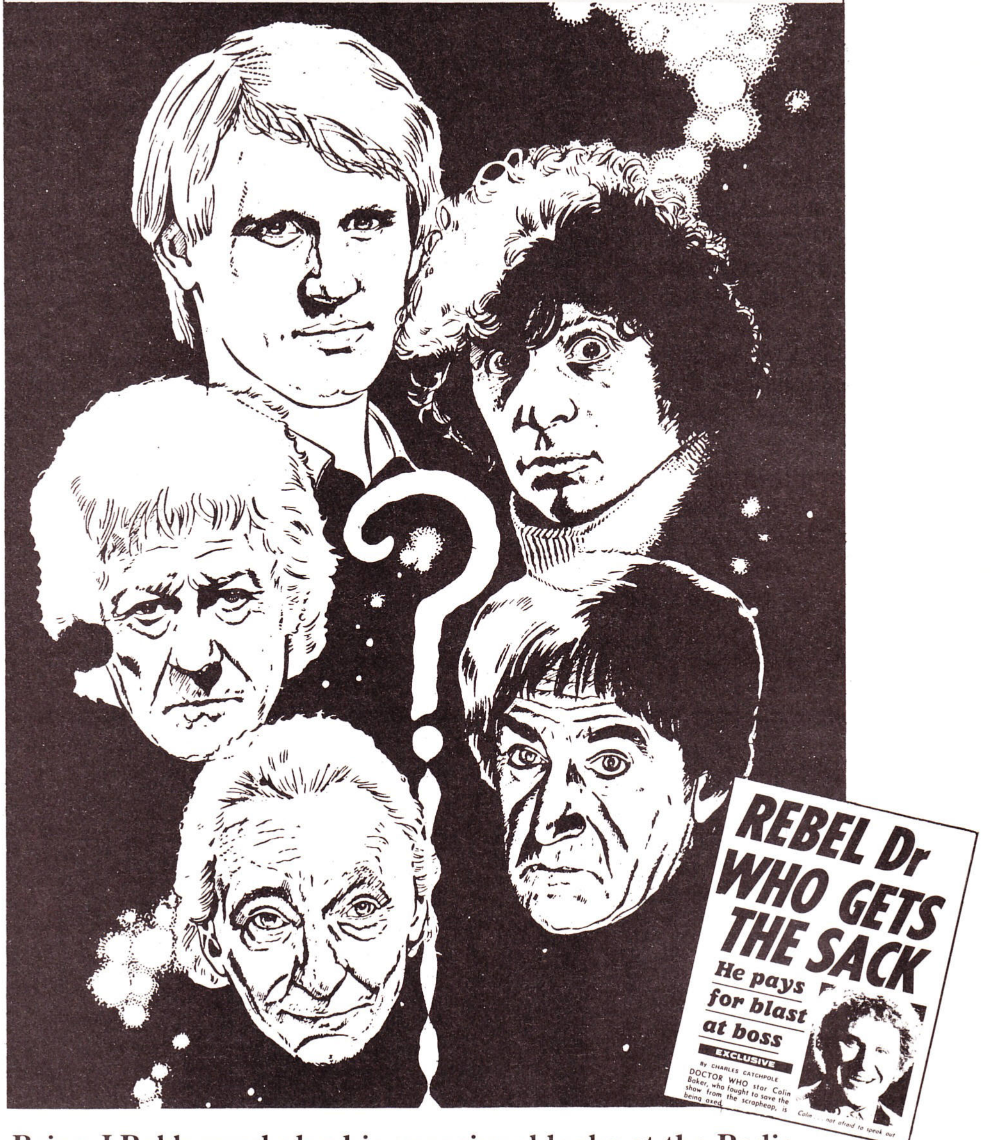
MANCHESTER
Parkers Hotel, Corporation St, Manchester
Saturday January 18th

BIRMINGHAM
Library Exhibition Hall, Paradise Circus
Saturday 8th February

LIVERPOOL
Crest Hotel, Lord Nelson St, Liverpool
Sunday February 23rd

Opens midday.
Full details (sae): Golden Orbit (mc), 18 Nelson Street, York YO3 7NJ

THOSE *Radio Times*



REBEL Dr WHO GETS THE SACK

He pays for blast at boss

EXCLUSIVE

By CHARLES CATCHPOLE

DOCTOR WHO star Colin Baker, who fought to save the show from the scrapheap, is being axed

Colin . . . not afraid to speak out

Brian J Robb concludes his occasional looks at the Radio Times coverage of *Doctor Who.*

As time went on and *Doctor Who* became more of a television fixture, so the coverage in the *Radio Times*, though not the nations' newspapers, decreased. Towards the end of Tom Baker's period coverage had fallen to one or two major features each season with some photos promoting the start of a new story. This was very much the format to be followed through Peter Davison's days as the Doctor.

The 2-8 January 1982 issue of the *Radio Times* was blunt and to the point in a colour feature entitled "New *Who*". Around a nicely posed photo of Peter Davison kneeling in front of the Tardis, writer Renate Kohler told how Brian in *Sink or Swim* had transformed to become, at 30, the youngest *Doctor Who* ever. "I was staggered to see it announced on the news," said Davison of his appointment to the role. According to Kohler this new Doctor was to be "impetuous" and Davison announced, "My Doctor will be flawed." In addition, Davison also admitted he'd met Tom Baker in the bar at Television Centre to discuss the role.

The following year, the annual *Radio Times* interview was with Nick Courtney. Not part of the magazines' features pages, the interview was relegated to John Craven's Back Pages, the kids' sections of the magazine. Headlined "Guess Who's Coming Back?", Vicky Payne spoke to the Brigadier about reviving a character he last played seven years previously. Part potted biography and part interview, the feature was illustrated with a photo of Courtney, the Transmat Capsule from *Mawdryn Undead*, newish Doctor Peter Davison and brand new companion Turlough. Unfortunately, the article failed to mention the debut of the Doctor's newest and most deadly companion. The screening of *Mawdryn Undead* brought some response from viewers, such as Brian Boyd from Glasgow who believed it to be "the best story ever to grace the programme". Ian Scott-Horne, however, was confused by the time switches between 1977 and 1983, asking "Where was the Doctor in 1977?" Producer John Nathan-Turner played the game, coming up with a suitably unlikely explanation.

1983 was, of course, anniversary year, a significant event which even the *Radio Times* could not ignore. As with 1973, the magazine published a very well produced special publication chronicling the programme's twenty-year history. In November, to highlight *The Five Doctors* ninety-minute special, they ran a feature by Ian Levine, which basically consisted of a brief introduction to the programme's history and a lavishly illustrated run-down of the Doctor's companions through the ages.

It is difficult to believe that 1984 was the last year that *Doctor Who* viewers could be certain that the programme would return the following year. Davison's last season wasn't a particularly fruitful time for coverage, with only the return of the Daleks causing any feature coverage, again on John Craven's Back Page kiddies' section. As one of the articles pointed out at the time, the Daleks are the embodiment of evil and "Vicars used models of the Daleks in their pulpits to illustrate sermons about wickedness". The article introduced the new Dalek tale nicely: "We last saw their leader Davros trapped, apparently for ever, in a tomb of ice. Before long, Davros is defrosting and the screen is filled with Daleks back on Earth to see what havoc they can cause."

ENTER THE SIXTH DOCTOR

Again, it was John Craven's Back Pages that ran a colour feature on the hand over between Peter Davison and new Doctor Colin Baker at the end of the twenty-first season in March 1984. The accompanying photograph showed Colin Baker wearing a costume half made of Davison's and half of his own "garish, bad taste" costume. Katie Griffiths wrote the accompanying article. The article opened by announcing that Colin Baker had been "accepted by some of his most demanding fans" even before he had appeared. A sign of things to come, the concentration was on *Doctor Who* fandom in America, who had already had Baker as a guest at a convention. In the article, Baker relates his star turn at the wedding at which he and producer John Nathan Turner were guests, which resulted in him being cast

▶

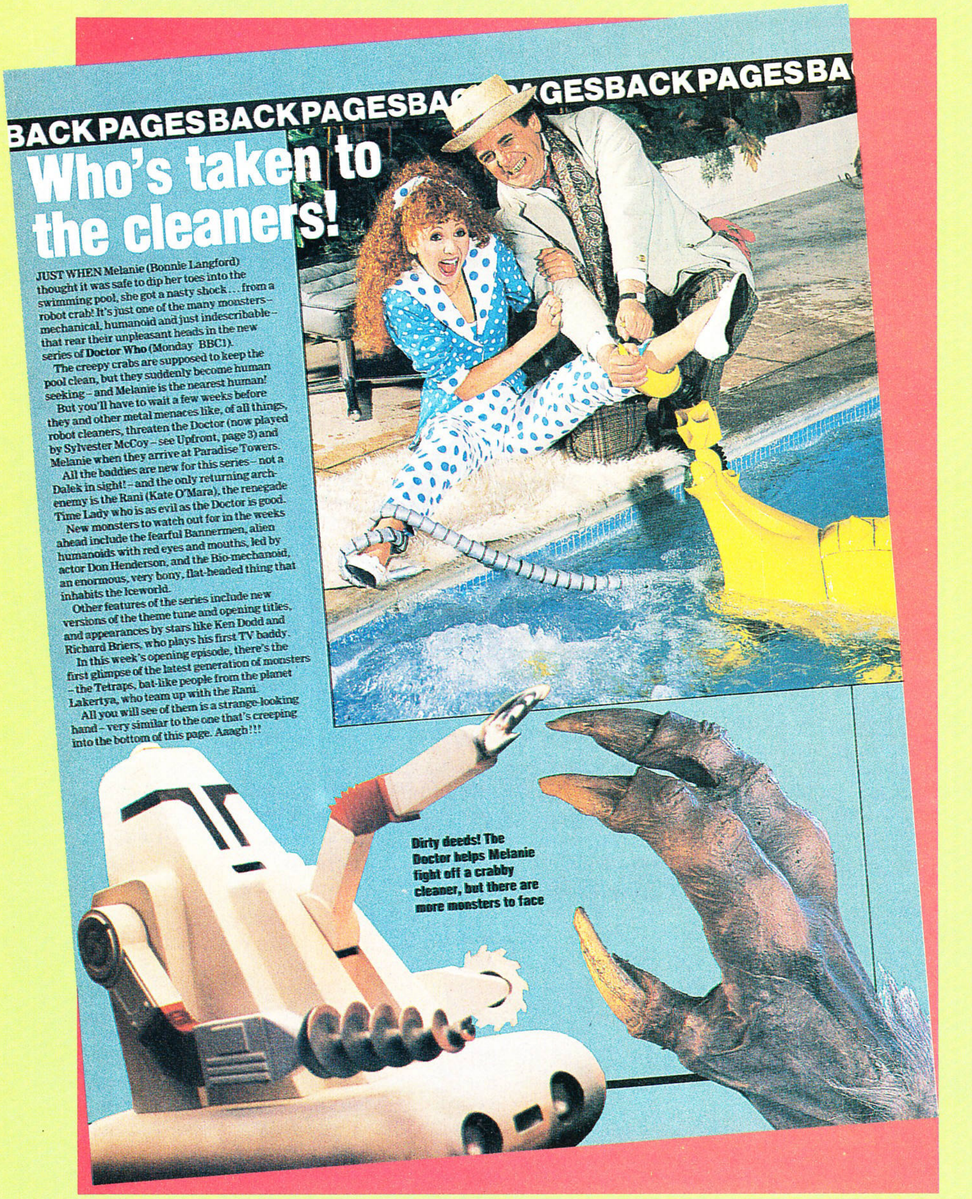
in the role. Baker concluded: "It's everybody's dream to play their hero, whether it is Lancelot, or Biggles or Doctor Who, because they are characters in modern mythology. I always suspected it would be good fun. I feel almost as though this part was made for me, or I was made for this part." Ominous words indeed.

Colin's first full season was well promoted. In January the concentration was on guest star Sarah Greene and her difficulties with the Cryon mask in *Attack of the Cybermen*. In early February, the return of that *Doctor Who* super-foe, the Master, was again trumpeted on the Back Pages, with a visit behind the scenes of Blists Hill open air museum which provided the locations for *The Mask of the Rani*.

During Colin Baker's first full season on air and just after the ratings triumph of *Attack of the Cybermen*, the unthinkable happened. The newspapers on the morning of Thursday, February 28th 1985 were unanimous. "Dr Who Axed in Plot by BBC" screamed the giant letters on the front page of The Sun, while the Daily Record pleaded "Hands off Dr Who! Fans' fury as BBC axe telly hero."

The *Radio Times* didn't escape the barrage of letters which arrived at the BBC. M.S. Ball, from Birkenhead, in response to the news of the eighteen-month suspension asked "Where is the BBC's loyalty to the audience that has been so faithful to the series for over twenty-one years . . .?" Kevin Goodman attacked BBC1 controller and mastermind behind the suspension, Michael Grade: "Come on, Mr Grade, *Doctor Who* is one of the BBC's top money earners. Why stop a national, if not world, institution, as it goes from strength to strength?" Andrew Davis, from Kent, added his opinion to the outcry: "How anyone can take off a programme that has been running for twenty-two years and has become a British legend is beyond my comprehension."

Only one voice spoke out in tentative support of the suspension of the series for eighteen months; Chris Howarth of Manchester. "I'm not sure it's such a bad idea after all, if the break will be used to improve the series. The current crop of *Doctor Who* has been some of the most mind-numbingly dull I have ever witnessed . . ."


BACKPAGESBACKPAGESBACKPAGESBACKPAGESBA

Who's taken to the cleaners!

JUST WHEN Melanie (Bonnie Langford) thought it was safe to dip her toes into the swimming pool, she got a nasty shock . . . from a robot crab! It's just one of the many monsters – mechanical, humanoid and just indescribable – that rear their unpleasant heads in the new series of **Doctor Who** (Monday BBC1).

The creepy crabs are supposed to keep the pool clean, but they suddenly become human seeking – and Melanie is the nearest human!

But you'll have to wait a few weeks before they and other metal menaces like, of all things, robot cleaners, threaten the Doctor (now played by Sylvester McCoy – see Upfront, page 3) and Melanie when they arrive at Paradise Towers.

All the baddies are new for this series – not a Dalek in sight! – and the only returning arch-enemy is the Rani (Kate O'Mara), the renegade Time Lady who is as evil as the Doctor is good.

New monsters to watch out for in the weeks ahead include the fearful Bannermen, alien humanoids with red eyes and mouths, led by actor Don Henderson, and the Bio-mechanoid, an enormous, very bony, flat-headed thing that inhabits the Iceworld.

Other features of the series include new versions of the theme tune and opening titles, and appearances by stars like Ken Dodd and Richard Briers, who plays his first TV baddy.

In this week's opening episode, there's the first glimpse of the latest generation of monsters – the Tetraps, bat-like people from the planet Lakertya, who team up with the Rani.

All you will see of them is a strange-looking hand – very similar to the one that's creeping into the bottom of this page. Aaagh!!!

Dirty deeds! The Doctor helps Melanie fight off a crabby cleaner, but there are more monsters to face

Of course, Michael Grade couldn't resist the chance to reply to these attacks offered by the *Radio Times*, and he made his now famous remarks: "The response of *Doctor Who* enthusiasts is bordering on the hysterical considering the nature of the BBC's decision. *Doctor Who* has not been cancelled, just delayed for a year. The ratings for the current series have been disappointing and we need time to consider the reasons for this . . . Long running television series do get tired and it is because we want another twenty-one years of Doctor Who that we have prescribed a good rest." The intentions may have been good; it's just a shame that the BBC didn't get it right first time around, resulting in the current second cancellation/hiatus debacle, which continues today.

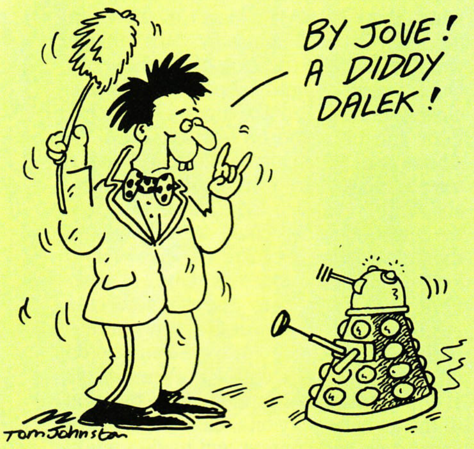
As a sop to fans suffering *Who* withdrawal symptoms, the series was transferred to radio – an altogether cheaper medium – for Eric Saward's *Slipback*. Although fans criticised the story for not making full use of the radio medium, correspondents to the *Radio Times* were, on the whole, pleased to see the show return in some form. "How encouraging to see that the BBC has not entirely forsaken *Doctor Who*," wrote Ms Susan Lancaster, "by taking the imaginative (and relatively inexpensive) step of transferring it to radio." Others, mainly in Scotland and Ireland, were annoyed (to say the least) to discover that Radio 4 FM was not available in their areas, so they could not listen to Slipback. "I tried and tried to find the right frequency until I was almost crying with despair and frustration," wrote Maxwell Rowan from Falkirk. "I would have even settled for a crackling, low standard transmission of the programme, but I got not so much as a whisper."

. . . AND EXIT, STAGE RIGHT

And then silence. Not in the newspapers, or the fan publications, of course, but in the *Radio Times*. No repeats, no letters, no coverage, until 1986. "Guess who's back at last?" ran the headline on John Craven's Back Pages as *Doctor Who* returned on trial. In a bizarre example of double think, the accompanying feature noted that "this is the longest vacation the Doctor has ever *enjoyed*"! Katie Griffiths also mentioned the upcoming departure of Nicola Bryant's Peri and the arrival of Bonnie Langford. The guest star actors – Brian Blessed, Michael Craig and Honor Blackman – for the series were also highlighted. Colin Baker said "Suddenly these actors find their children taking them seriously. At school they'll march in proudly with 'My dad's appearing in *Doctor Who*!'"

The series didn't significantly appear in the *Radio Times* again until the last few episodes of *The Trial of a Time Lord* season. Atmospheric colour pictures from *The Ultimate Foe* adorned an article by Patrick Mulkern, which introduced Bonnie Langford as the Doctor's twenty-sixth companion. then it was all over. Colin Baker was sacked and Sylvester McCoy arrived.

Compared with his predecessors McCoy's coverage in the *Radio Times* has been rather pitiful, but considering the number of episodes he's appeared in, it's not really that surprising. He was introduced in the magazine's short-lived Up Front section in September 1987. "He's not as tall as the other ones," said McCoy when asked what will be different about the seventh Doctor Who. A nice colour picture accompanied the fourteen-line single paragraph 'article'. The same issue featured the usual Back Pages coverage with some pretty silly photos from *Paradise Towers*, depicting the cleaning robots and the pool cleaner attacking Bonnie. The article previewed the new season, lamenting the lack of Daleks and the fact that only one past foe, the Rani, was to return. The article noted the series' new titles and theme music almost as an aside. Richard Briers' star turn had a similar fifteen-line intro, later in the season. "I play a fascist dictator – with Hitler moustache – who feeds people to his monster," said Briers.


BY JOVE! A DIDDY DALEK!
Tom Johnston

McCoy's second season saw a significant development, with the Dalek's storming back onto the feature pages of the Radio Times. The celebrations of the twenty-fifth anniversary was the occasion. That seemingly positive move was to be reversed with Sophie Aldred's relegation to the Back Pages again for her meditation on the character of Ace.

After his third and, as seems increasingly likely, last season it looks like we won't be seeing Sylvester McCoy, or perhaps even *Doctor Who,* back in the pages of the *Radio Times*. Recent coverage has not compared with the glories of the past – unsurprising as there's been no *Doctor Who* on TV except the special Lime Grove tribute showing of the previously untransmitted pilot. This momentous occasion warranted no mention in the *Radio Times* feature promoting the day of special programmes and was simply listed along with all the other shows. Since then we've had nothing but a couple of plugs for the regular video releases and a letter in tribute to the late Innes Lloyd which mentioned that he once produced the series.

If the series *does* return as an independent production, it'll be one among many fighting for space in an expanded *Radio Times*, which now lists much more than just BBC television and radio. The growth in other TV magazines may result in coverage elsewhere, though – that's if there's ever going to be a programme to cover.

One thing to watch for in the coming year is the launch of BBC Select – the thematic subscription night-time channels. One of these services is promised as a SF channel to show *Doctor Who* and *Blake's 7* among other shows. The service will no doubt be mercilessly promoted by the *Radio Times* in an attempt to drum up business and the word is that *Doctor Who* will be one of the BBC's major marketing tools for BBC Select. So watch this space!

In one respect *Who* fans can't really complain. The series has had a long run, both on the screen and in the pages of the *Radio Times*. Up until about mid-way through Tom Baker's era the magazine did the series proud with the amount and tone of its coverage. Since then, the number of weeks the show has been on screen has fallen, almost every year, and so has the amount of coverage the show has garnered from the BBC's listings magazine. The future, it seems, lies not in looking out for new coverage, but in collecting the past . . .

◆

DOCTOR WHO COVERAGE IN RADIO TIMES

The following list continues to attempt to catalogue all sizeable (i.e. quarter of a page or greater) items appearing about *Doctor Who* in *Radio Times* from 1963 to date. This excludes letters and associated comment on the show. It should also be noted that regional variations occurred across the country. Titles of covers and articles are given, with authors where known.

2nd – 8th January, 1982. *NEW WHO:* one page colour article by Renate Kohler introducing Peter Davison in *Castrovalva* Parts One/Two.

13th – 19th March, 1982. *CYBERMEN ARE BACK:* third page John Craven's Back Page article about return of Cybermen in *Earthshock* Parts Three/Four.

29th January – 4th February, 1983. *GUESS WHO'S COMING BACK:* one page colour article by Vicky Payne about the return of the Brigadier in *Mawdryn Undead* Parts One/Two.

Radio Times
Who's Who?
Doctor Who's twentieth anniversary is celebrated by 'The Five Doctors' who again face their enemy The Master in a special feature-length story on BBC1.
Inside: companions in space . . . a Who Who's Who

19th – 25th November, 1983. *WHO'S WHO* colour art cover by Andrew Skilleter of five Doctors and Master. *WHO'S WHO'S WHO:* three page colour article by Ian Levine on twenty years of the series promoting *The Five Doctors.*

4th – 10th February, 1984. *THE EXTERMINATORS RETURN:* one-and-a-third page colour John Craven's Back Page article previewing *Resurrection of the Daleks* Part One.

17th – 23rd March, 1984. *A DREAM COMES TRUE FOR DOCTOR WHO:* one page colour Back Page article by Katie Griffiths introducing Colin Baker in *The Twin Dilemma* Parts One/Two.

12th – 18th January, 1985. *THERE'S TROUBLE IN STORE FOR SARAH:* one-and-a-half page colour Back Page article about Sarah Greene in *Attack of the Cybermen* Part Two.

2nd – 8th February, 1985. *WHO GOES BACK WITH THE MASTER:* one-and-a-half page colour Back Page article about Ironbridge Museum in *The Mark of Rani* Part One.

6th – 12th September, 1986. *GUESS WHO'S BACK AT LAST:* one-and-a-half page colour Back Page article by Katie Griffiths previewing *The Trial of a Time Lord* Part One [w/t *The Mysterious Planet*].

1st – 7th November, 1986. *BONNIE'S JUST WHAT THE DOCTOR ORDERED:* colour Back Page article by Patrick Mulkearn introducing Bonnie Langford in *The Trial of a Time Lord* Part Nine [w/t *Terror of the Vervoids*].

5th – 11th September, 1987. *WHO'S TAKEN TO THE CLEANERS!:* colour Back Page article introducing Sylvester McCoy in *Time and the Rani* Part One.

21st – 27th November, 1987. *DOCTOR, DOCTOR. . .:* colour one page article by Partick Mulkearn celebrating 150 stories with *Dragonfire* Part One.

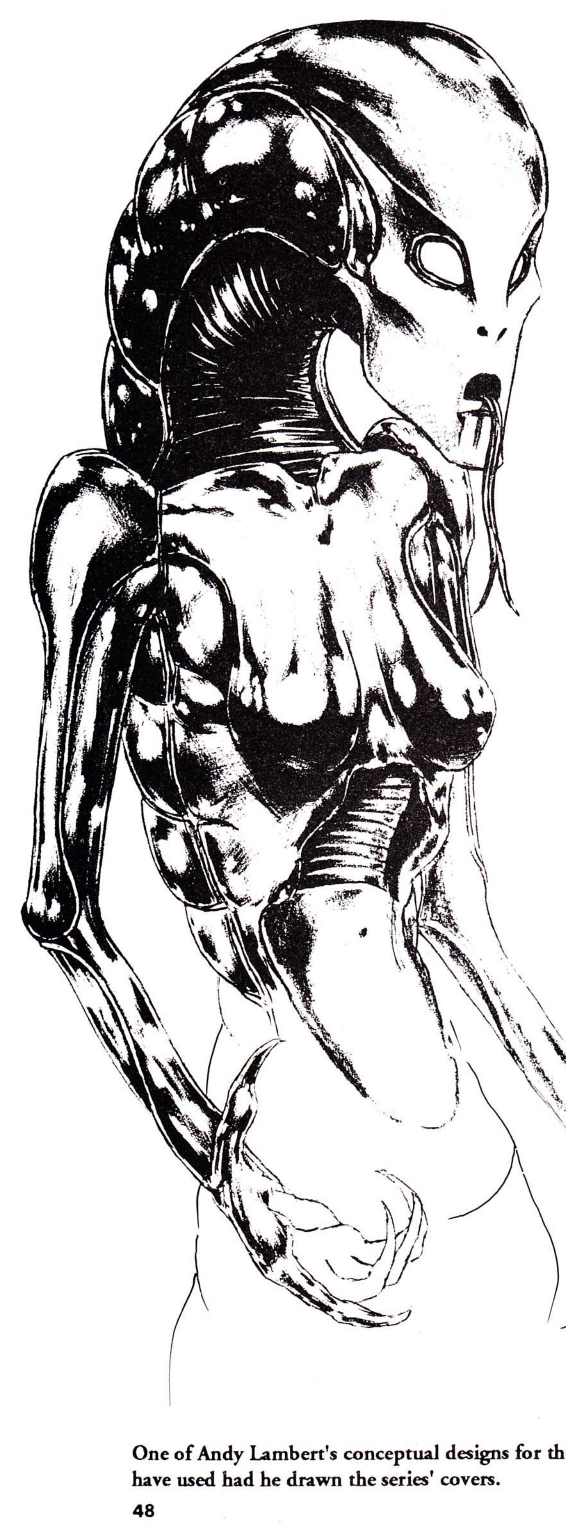
1st – 7th October, 1988. *UNEXTERMINATED!:* one page colour article by John Davies previewing *WHO'S WITH DOCTOR WHO:* three page colour article by Johnny Black about the Doctor's companions over 25 years, promoting *Silver Nemesis* Part One.

2nd – 8th September, 1989. *MONSTER BASH:* half page Switched On article by Sophie Aldred about the new season's monsters promoting *Battlefield* Part One.

Compiled by Andrew Pixley

OFF THE SHELF

Gary Russell rummages through the *Doctor Who* fiction output for 1991 and asks for more . . .



One of Andy Lambert's conceptual designs for the Timewyrm, which Alister Pearson was to have used had he drawn the series' covers.

In many ways, a look back over the book releases of 1991 doesn't take very long. Two novelisations, four *New Adventures*, two factual reference works and a role playing game manual.

Not much is it?

Well, perhaps not at first glance, but it has to be noted that the quality far, far outweighs the quantity and has actually made 1991 a year to remember. As far as the books go, Virgin/Target/W H Allen have kept the home fires burning rather splendidly. Although the novelisations of TV stories have all but dried up, both Marc Platt's superlative *Battlefield* and Victor Pemberton's *The Pescatons* arrived on our book shelves. In the former, Platt combined the best of the TV version with alternate dimension Arthurianisms, a new, carrot-topped Doctor of the future, and a jolly little romp with Morgaine, Mordred and the hitherto sadly underexploited Destroyer. As always, Alister Pearson's evocative cover made the book stand out amongst the other books in the children's department of your local W H Smiths.

The one-hundred and fifty-third (and for now, the last) new Target novelisation arrived this autumn – Victor Pemberton's long awaited adaptation of *The Pescatons*. I think even Victor would agree, it was not exactly a triumphant return to the world of *Doctor Who* and like many subsequent books within the entire range, is easily overshadowed by his novelisation of *Fury From The Deep*.

Jean Marc L'Officer and John Peel delivered the goods this year on the *Doctor Who* factual books front. Peel's expensive, colourful and highly subjective *Gallifrey Chronicles* seems to have something in it to upset everybody! While it can be seen as a highly imaginative and alternative work of fiction about the history of the Time Lords, it purports to be the definitive work on the subject. As a result, it's as far off the mark as one can get! This is a shame as Peel is a fine writer of novelisations but like his earlier Dalek book (as yet unpublished in the UK), this reference works just don't gel with me.

L'Officier on the other hand is a man I have had little time for in the past. His original two *Programme Guides* of the early Eighties were appalling travesties and the revamped one a year or so ago wasn't much better. But this *Terrestrial Index* makes up for all of those – packed with non-stop trivia and lists, it becomes quite a handy reference work, despite the numerous and irritating little mistakes in its attempts to index the *Who*niverse. Nice cover by Alister again.

1991 also saw the launch of Virgin's *Doctor Who: The New Adventures* with four graphically subtitled *Timewyrm* tales. Thankfully the actual concept of Ishtar the Timewyrm wasn't overused in the tetralogy although sadly, other things were, especially the idea of the Seventh Doctor bumping into his previous selves. *Genesys* introduced a hologram of Doctor Four and the mind of Doctor Three. In *Apocalypse* the Doctor kept receiving telepathic warnings from Doctor Two, and Paul Cornell's *Revelation*, probably the only one that could actually justify their inclusion because of the story's locale, gave us Doctors One, Three, Four *and* Five! Only the sixth Doctor failed to make an appearance anywhere – perhaps next time? *Genesys* also stirred up a hornet's nest with the *News of the World* who latched onto one fan's reaction to the juvenile sexy bits, blew them out of proportion and context and made quite a good story out of it by adding the fact that Sylvester McCoy's then current play involved him performing naked! You can always rely on Britain's tabloid journalists to keep *Doctor Who* in the public eye, perhaps we should thank them once in a while!

Terrance Dicks proved what we've all known for years – the man is a master storyteller. *Exodus* lacked nothing bar a good cover (a curse shared with many of the *Timewyrm* books) and reinforced Terrance's recent comment at this year's Exo-Space covnention, when he said he felt too many of the up and coming younger writers of *Doctor Who*, both on TV and in novels, were trying to intellectualise the series as a concept. *Exodus* showed that you don't need a lot of introspection and Rubikesque plots to make an adventure, you just need a *good story*.

Peter Darvill-Evans, head honcho at Virgin, and Ian Marsh rounded the year off for the books with their role playing game module *Time Lord*. If this takes off, I should expect to see more modules crop up over the next few years.

The reprints have come thick and fast, keeping our Alister busy over the last twelve months and well into next year too. Amongst the gems to come in 1992 are a quite brilliant *Arc of Infinity* reissue and a jolly impressive *Mawdryn Undead*.

Fandom hasn't quite been quiet this year either. Considering the lack of programme and general apathy from all but the vocal minority who are campaigning to get the series back, fanzines have blossomed. Too many have been flopping onto Marvel's doorstep over the last few months to review, but a large number of specialist shops and mail order companies are beginning to carry them, and conventions are always a good place to find them. *Purple Haze, Perigosto Stick, Frontios, The Frame, In-Vision, Mandria, Metamorph, Alien Corn, Glory Days, Auton, Second Dimension* and even the peculiarly titled *Russell Buar Show*(!) all rate highly, *Skaro* I think remains my overall favourite, but we mustn't forget that the ubiquitous *DWB* frequently has good scoops, especially with their semi-regular photonovels such as *The Moonbase* and *The Macra Terror*.

SKARO
NO. 4
AUTUMN 1991.
ST PAULS

VIDEOS

Off The Shelf's other main consideration this year has been the video market. Convention videos are all the rage these days. GalaxyCon from Glasgow finally arrived, telling in words and pictures the events surrounding the brilliant Bank Holiday Weekend event of May 1990. It's available from David Mudie at 4 Glasgow Road, Paisley PA1 3QA. Send an sae for price details. Likewise, an sae to Nostalgia Trips at 13 Newfoundland Close, Pensylvania, Exeter, Devon EX4 5HA will provide you with details of their two quite brilliant tapes. The first is a straightforward but amusingly cut together selection of clips, panels and comments from 1990's first Exo-Space. The second, from the same convention, is a compilation of the Lalla Ward interviews and the proceeds from both cassettes are being donated to charity. Can't recommend the Exo-Space couple enough – and this year's even more successful romp will also be released in the same medium at some point.

The BBC's Home Video department kept us well amused this year, enabling us to roll around in hysterics at *The Krotons*, gasp in astonishment at the nonsensical second episode of *Planet of the Spiders* (i.e. it had nothing to do with furthering the plot) and giggle at the

DOCTOR WHO Timelord

Imagination has always been one of the leading watchwords of *Doctor Who*. The series has never shied away from exploring new areas or crossing genre boundaries, and in the process has accumulated a huge number of characters, places and references, many of them inter-related, which can be brought back to form the basis of a new story or enhance an on-going one.

It is the sheer density and usability of this background which has attracted a lot of fans to the series, many creating their own stories and adventures using the characters, situations and concepts from the TV series. A lot of fans would love nothing better than to see the Doctor come to grips with a foe or plot that they have created. The likelihood of this ever happening may seem pretty small, but suddenly it's a possibility, thanks to Virgin's *Doctor Who: Time Lord*, a new role-playing game developed by Ian Marsh and Peter Darvill-Evans.

Role-playing games (RPGs) first appeared in the mid-Seventies with the original *Dungeons & Dragons* and have developed from their sword and sorcery origins to a multi-million dollar industry covering genres that include hard SF, spy dramas, modern horror, and cyberpunk. Playing a RPG is a little like being in a play where only one person (the referee) knows the script, and he or she's off-stage most of the time. Everyone else plays a character; in the case of *Doctor Who* it can be either one of the seven Doctors, or one of his companions, or even themselves. They then have to work their way through an adventure created by the referee. A typical minute of play might go something like this:

Andy (playing the Doctor): I look around the corner. What's there?
Dave (the referee): You can see a large open courtyard with flowerbeds and rose bushes. There's a fountain in the middle. Four or five people are tending the flowers. They're dressed in Italian renaissance style clothes but you can't see their faces. It's very tranquil.
Andy: Have they noticed us?
Dave: No.
Janet (playing Romana): I walk over to the nearest person and cough to attract their attention.
Andy: Romana, something's wrong here. Come back.
Janet: Shut up Doctor, I know what I'm doing. What happens, Dave?
Dave: The person does nothing, just continues pruning the rose bush.
Janet: I put a hand on their shoulder.
Dave: The head swivels round. The thing has no face: just a blank sheet of rusted metal. Simultaneously all the figures in the courtyard stop working and turn to face you.
Janet: I back away. Rather quickly.
Dave (rolling dice): A high female voice rings out "Stop her! Don't let her get away!" You start to move but the figure you touched reaches over and grabs you with a metallic hand. Its grasp is incredibly strong and painful. What do you do?

An adventure like this could continue for a couple of hours, or perhaps develop into a "campaign" which can be played off and on for literally years. Role-playing can become very addictive.

Doctor Who: Time Lord is not the first *Doctor Who* role-playing game. A few years ago the American company FASA released a boxed set based on the series. It wasn't very good; the designers had taken most of the rules from their successful *Star Trek* game and had added a *Who*vian background which was spotty and inconsistent.

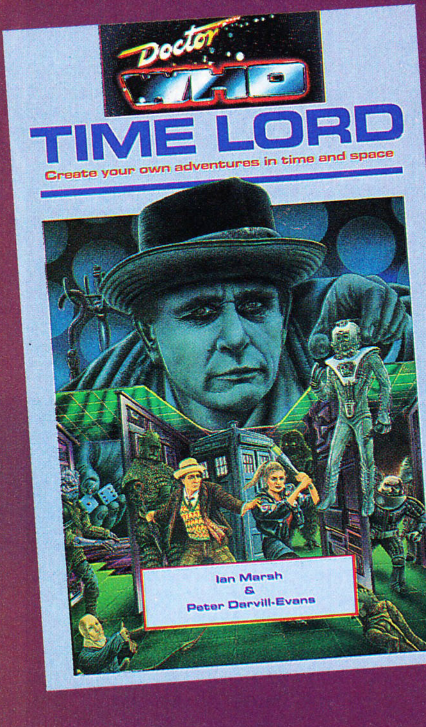
The new game is much more in the spirit of the original series, and has been designed to appeal to *Doctor Who* fans rather than to games players. One of the most difficult parts of designing a role-playing game is creating a system of rules that captures and enhances the feel of the background. In that, Ian Marsh's design for the book succeeds very well. Although a fair chunk of it is taken up with rules, they are all based around one idea, clearly explained and easily grasped. Too many emphasise combat at the expense of plot, but *Time Lord* makes it clear that if a player's first reaction to an enemy is to attack them, the character they are playing will not last long. Most importantly, if you don't want to use some of the rules then you can just ignore them.

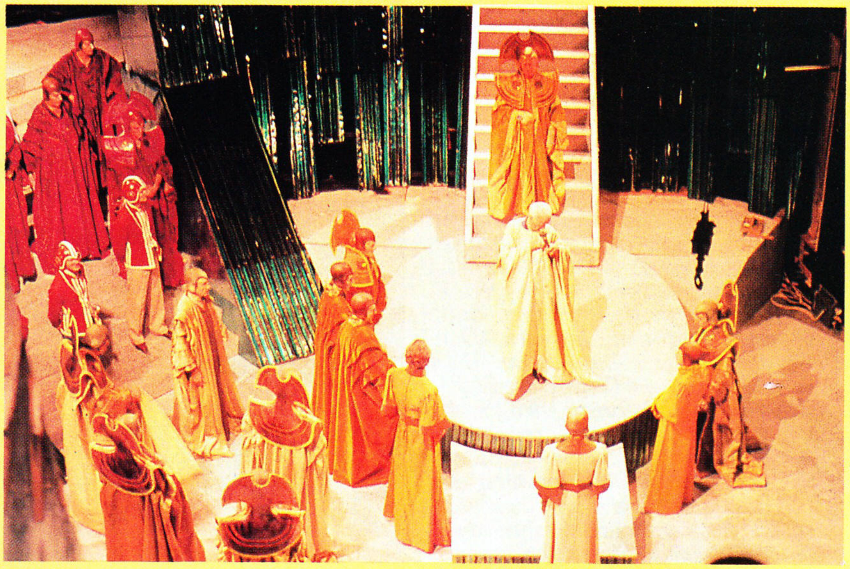
Most *Who* fans will be more interested with the background information in *Time Lord* rather than the rules system. Although it's by no means an exhaustive overview of the *Who* universe, the designers have included all the information a RPG referee will need to keep their players happy. There are sections covering all the incarnations of the Doctor, all his companions, and the significant villains and alien races which have appeared in the series as well as information on Gallifrey, the TARDIS, other forms of transport and much more. There is also a history of the TV series, two introductory adventures and even a short story.

All the principal characters that have appeared in *Doctor Who* are detailed on "Character sheets" with illustrations and descriptions of their abilities. This makes life very easy for the referee and players; they can just pick up the book, read the rules and adventure, and start. Even better is the concept that players are allowed to play themselves, based on the idea that tomorrow you may be wandering down the street when you see a battered police box, step inside on a whim, mutter "Goodness! It's bigger on the inside than it is on the outside!" and away you go. This is tremendous fun!

The rulebook contains one sample adventure, *The Templar Throne* which uses ideas from *The Dæmons*. It's set in Britain in the 1990s and is supposed to be an introductory adventure for new referees and players. Unfortunately it is too long, structured in far too much detail, and is generally a very bad example of how to design a role-playing adventure. This is surprising since the section immediately before it, on how to design new adventures on your own, is very good.

Time Lord is an excellent exploration of the worlds of *Doctor Who* and a good introduction to role-playing games. At a time when it seems increasingly unlikely that the BBC will film any new stories, the chance to create your own adventures is something which should not be missed.





***The Deadly Assassin*: popular video release, with more to come.**

acting prowess of the Metabellan humanoids from the same story!

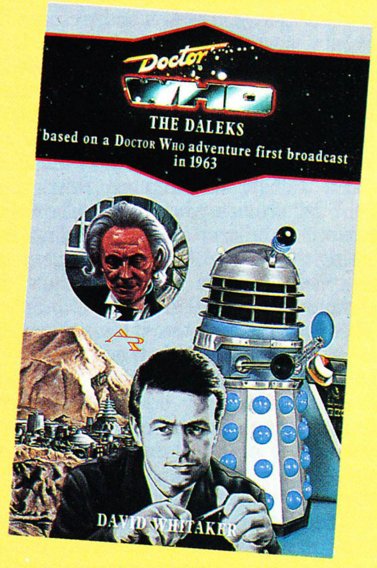
We also had the first two *Years Tapes*, a nice collection of otherwise unavailable episodes. In a couple of cases, it perhaps justified the BBC's wiping of the stories and in other cases proved why we should all help in the hunt for missing episodes. I would have liked to have seen more odd clips (i.e. Katarina's death from *The Daleks' Master Plan*) but everyone probably has their favourite clip of an episode that wasn't included which just makes convincing the BBC to do a second and third volume of each an absolute must.

The Curse of Fenric became the first *Doctor Who* video to have extra footage, a trick the BBC missed with *The Five Doctors*. Whether any future releases will do this depends on the corporation's inclination to actually search for the stuff. Extra footage for *Ghost Light, Kinda* and *Arc of Infinity* are rumoured to still exist (despite some reports to the contrary), so we'll wait and see. Bearing in mind that *The Deadly Assassin* hasn't suffered despite the notable drop in quality with the climax to Episode Three being reinserted, I doubt anyone would complain at similar quality drops if it meant extra scenes could be included. *Genesis of the Daleks* shared its billing with *The Sontaran Experiment*, a welcome gift from BBC Video and hopefully one that will be repeated. Perhaps attaching *The Rescue* to *The Romans* or *Edge of Destruction* (or *Inside The Spaceship* as it now appears to be called by fans) to *The Keys of Marinus* would wrap that up. Hopefully if the planned *Earthshock* tape arrives, it will include the two-part *Black Orchid*.

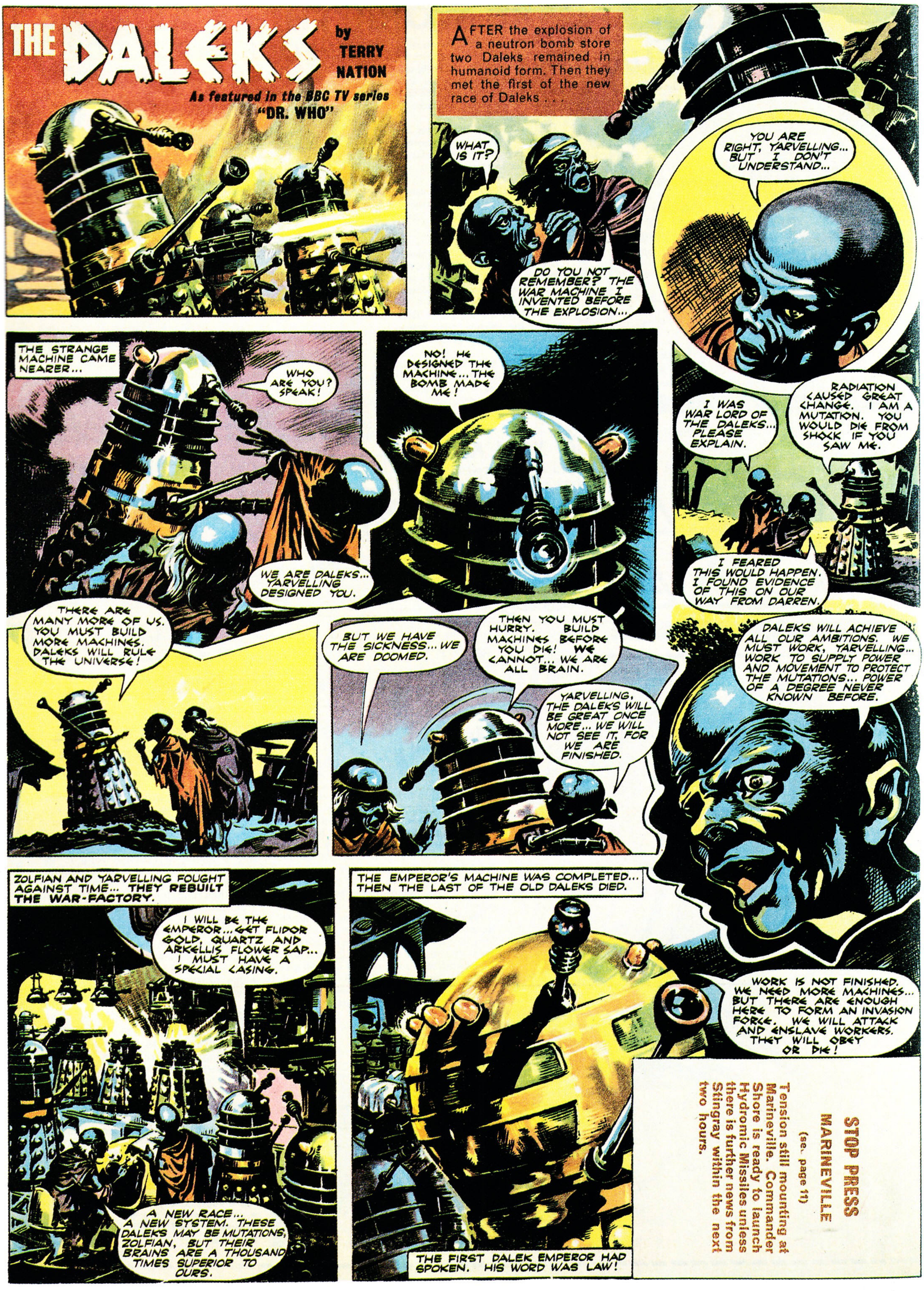
The Three Doctors, The Masque of Mandragora and *City of Death* also cropped up in 1991 and younger viewers will note the slight imbalance in favour of the first four Doctors. Hopefully 1992 will see a few Peter Davison, Colin Baker and Sylvester McCoy stories on the shelves.

Reeltime Pictures also dished out some good interview tapes. The Tom Baker *Who On Earth Is . . .* release is marvellous, a visual autobiography that deserved another ten hours, and the latest, and undoubtedly very best *Myth Makers* tape is now out. In this, Sophie Aldred takes Nick Briggs and the viewer on a hair-raising drive around South East London to Blackheath where she grew up. All the time talking about her life, her career and her roots, I swear she fails to ever actually keep her eyes on the road for more than ten seconds. Should the sequel be shot at Brands Hatch or Silverstone, perhaps? Without doubt Sophie has emerged at conventions as one of the most personable, witty and fun-loving folk ever to have entered the *Doctor Who* 'family' and this sixty minute tape brings it all out. She bubbles, she oozes charm and is generally a total delight to watch. For the first time in ages, you come away from a *Myth Makers* not only feeling that you know Sophie Aldred quite well, but that you want to know more. All in all, two excellent Reeltime releases.

On reflection, 1991 brought some wonderful additions to the *Doctor Who* library. Let's hope that 1992 will keep up the high standards!



Reprints of *Doctor Who* novelisations will continue through 1992, with new covers - including *The Daleks* in January, beautifully realised by Alister Pearson.

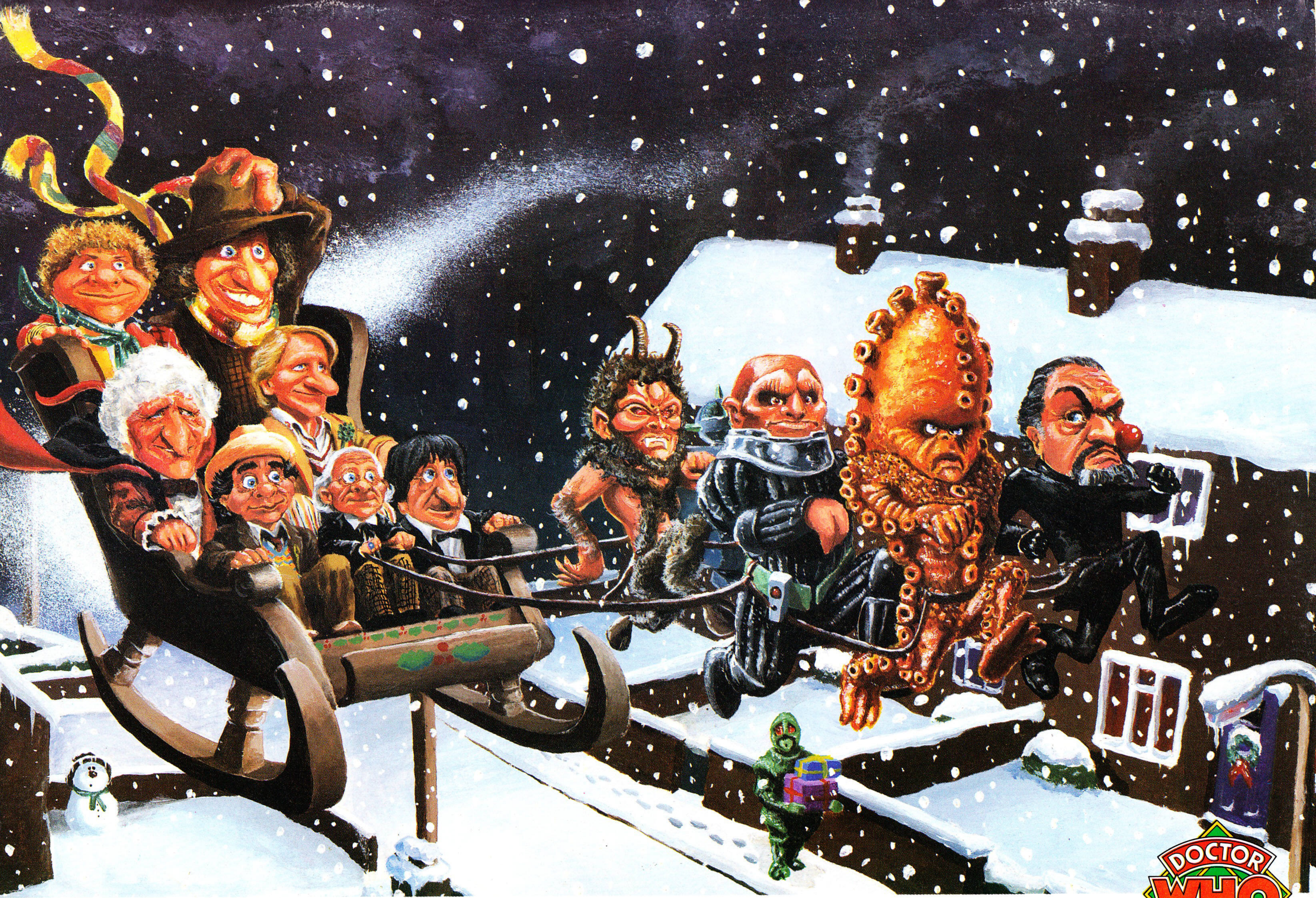

THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
AFTER the explosion of a neutron bomb store two Daleks remained in humanoid form. Then they met the first of the new race of Daleks . . .
WHAT IS IT?
DO YOU NOT REMEMBER? THE WAR MACHINE I INVENTED BEFORE THE EXPLOSION...
YOU ARE RIGHT, YARVELLING... BUT I DON'T UNDERSTAND...
THE STRANGE MACHINE CAME NEARER...
WHO ARE YOU? SPEAK!
WE ARE DALEKS... YARVELLING DESIGNED YOU.
NO! HE DESIGNED THE MACHINE... THE BOMB MADE ME!
I WAS WAR LORD OF THE DALEKS... PLEASE EXPLAIN.
RADIATION CAUSED GREAT CHANGE. I AM A MUTATION. YOU WOULD DIE FROM SHOCK IF YOU SAW ME.
I FEARED THIS WOULD HAPPEN. I FOUND EVIDENCE OF THIS ON OUR WAY FROM DARREN.
THERE ARE MANY MORE OF US. YOU MUST BUILD MORE MACHINES. DALEKS WILL RULE THE UNIVERSE!
BUT WE HAVE THE SICKNESS... WE ARE DOOMED.
THEN YOU MUST HURRY. BUILD MACHINES BEFORE YOU DIE! WE CANNOT... WE ARE ALL BRAIN.
YARVELLING, THE DALEKS WILL BE GREAT ONCE MORE... WE WILL NOT SEE IT, FOR WE ARE FINISHED.
DALEKS WILL ACHIEVE ALL OUR AMBITIONS. WE MUST WORK, YARVELLING... WORK TO SUPPLY POWER AND MOVEMENT TO PROTECT THE MUTATIONS... POWER OF A DEGREE NEVER KNOWN BEFORE.
ZOLFIAN AND YARVELLING FOUGHT AGAINST TIME... THEY REBUILT THE WAR-FACTORY.
I WILL BE THE EMPEROR... GET FLIDOR GOLD, QUARTZ AND ARKELLIS FLOWER SAP... I MUST HAVE A SPECIAL CASING.
A NEW RACE... A NEW SYSTEM. THESE DALEKS MAY BE MUTATIONS, ZOLFIAN, BUT THEIR BRAINS ARE A THOUSAND TIMES SUPERIOR TO OURS.
THE EMPEROR'S MACHINE WAS COMPLETED... THEN THE LAST OF THE OLD DALEKS DIED.
WORK IS NOT FINISHED. WE NEED MORE MACHINES... BUT THERE ARE ENOUGH HERE TO FORM AN INVASION FORCE. WE WILL ATTACK AND ENSLAVE WORKERS. THEY WILL OBEY OR DIE!
THE FIRST DALEK EMPEROR HAD SPOKEN. HIS WORD WAS LAW!

STOP PRESS

MARINEVILLE

(se. page 11)

Tension still mounting at Marineville. Commander Shore is ready to launch Hydromic Missiles unless there is further news from Stingray within the next two hours.



A MERRY CHRISTMAS TO ALL OUR READERS FROM DOCTOR WHO MAGAZINE

DOCTOR WHO MAGAZINE
LEE SULLIVAN

DOCTOR WHO © 1991 BBC. DALEKS © 1991 TERRY NATION. CYBERMEN © 1991 GERRY DAVIS & KIT PEDLER